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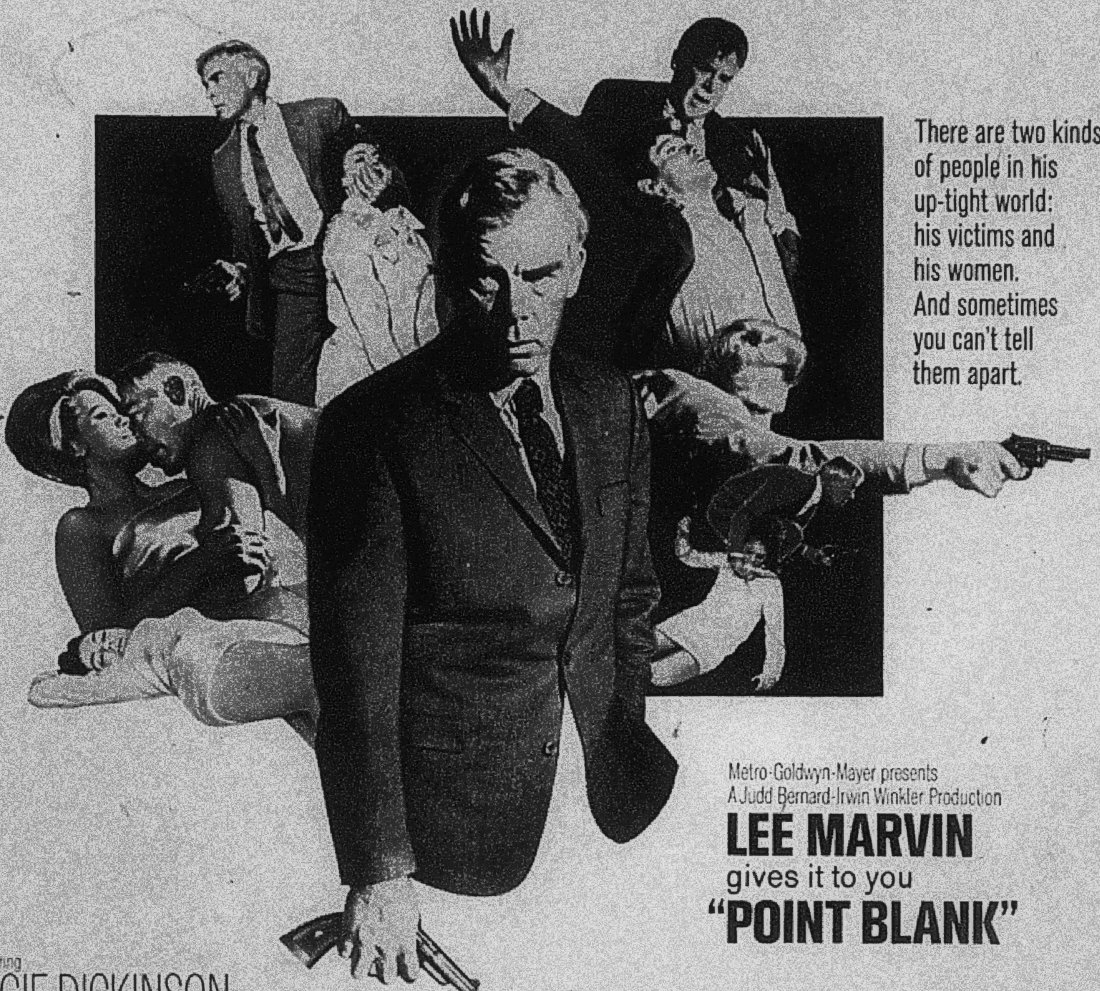


There are two kinds
of people in his
up-tight world:
his victims and
his women.
And sometimes
you can't tell
them apart.

Metro-Goldwyn-Mayer presents
A Judd Bernard-Irwin Winkler Production

LEE MARVIN
gives it to you

"POINT BLANK"

co-starring
ANGIE DICKINSON

KEENAN WYNN · CARROLL O'CONNOR · LLOYD BOCHNER · MICHAEL STRONG · Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse

Based on the Novel
The Hunter by Richard Stark

Directed by John Boorman · Produced by Judd Bernard and Robert Chartoff **In Panavision® and Metrocolor** MGM

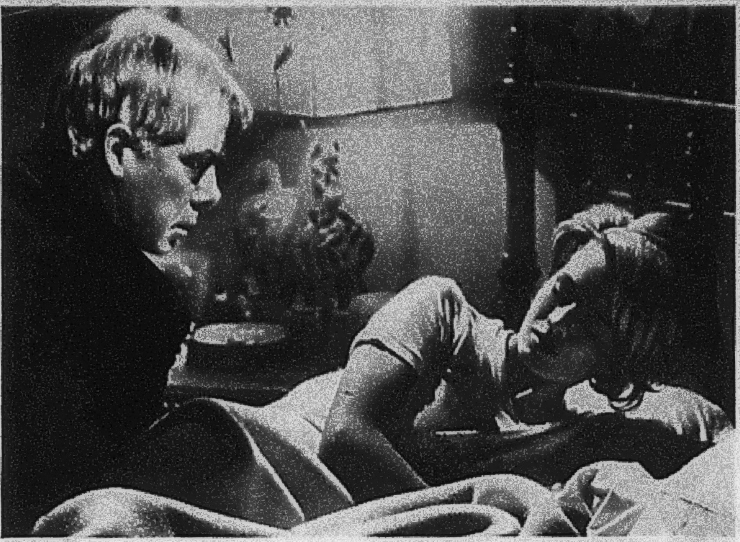
Suggested For Mature Audiences

NATO FALL FILM FAIR 1967

T H E A T R E

Ad No. 575—600 Lines (5 Cols. x 120 Lines)

LEE MARVIN, ANGIE DICKINSON STAR IN "POINT BLANK," TAUT DRAMA OF A CRIME SYNDICATE, FILMED PARTLY ON ALCATRAZ



Lee Marvin and Angie Dickinson are partners in love as well as in a suspenseful plot to destroy the crime syndicate that has shattered their lives in MGM's power-packed drama "Point Blank." The big cast also stars Keenan Wynn, Carroll O'Connor, Lloyd Bochner and Michael Strong and introduces noted Canadian stars John Vernon and Sharon Acker, making their respective Hollywood debuts. "Point Blank" was filmed in Panavision and Metrocolor, partly on the deserted island prison fortress of Alcatraz, which once housed the world's most infamous criminals.

Still 1853-40 Point Blank Mat 3-A

(Announcement Story)

An explosive, powerful, adult drama peopled with vivid characters, striking locales and suspense-packed situations, MGM's "Point Blank" stars Academy Award-winner Lee Marvin in another unforgettable portrayal to follow his triumphant performance in "The Dirty Dozen."

With him in the new picture, a Judd Bernard-Irwin Winkler production in Panavision and Metrocolor, are Angie Dickinson, Keenan Wynn, Carroll O'Connor, Lloyd Bochner and Michael Strong, together with John Vernon and Sharon Acker, two of Canada's leading debuts.

The story of "Point Blank" concerns stars making their Hollywood film a wronged man relentlessly tracking down a woman, a man and the members of a crime syndicate who have betrayed and robbed him.

Motivated by the determination to recover the fortune that was hi-jacked from him at Alcatraz two years previously, Walker (Lee Marvin) is willing to risk the life he almost lost through the treachery of his wife, Lynne (Sharon Acker), and his partner, Reese (John Vernon). Through their betrayal, Walker had been left for dead and abandoned on the prison island of Alcatraz.

But he isn't dead, and through a series of circumstances, he returns to the now deserted fortress to meet the mysterious Yost (Keenan Wynn), who is aware that Walker wants revenge as well as the money that was stolen from him.

The events that follow are permeated with spine-tingling suspense and action as Walker traps both Lynne and Reese and, ironically, finds himself in love with his wife's sister, Chris (Angie Dickinson). It it the latter who aids him in unmasking the leaders of the deadly "Organization," who stop at nothing in their efforts to liquidate Walker.

In the story's tense climax, he is given an opportunity to retrieve his fortune, barely ten feet away, but within gun-sight of the killers. Walker is faced with the gamble of risking both his life and that of Chris. Does he accept the gamble?

The scenes filmed at the once impenetrable prison fortress of Alcatraz are fascinating, with the action taking place not only on "The Rock" itself but in exteriors, and with a highlight sequence that of a wounded Walker making a desperate attempt to swin from the deserted island to the store of San Francisco.

Other scenes were filmed on locations in San Francisco and in settings ranging across Los Angeles, including a terrifying sequence in which Walker, driving on the city's serpent-twined freeways, smashes his convertible. In striking contrast is the scene filmed in a psychedelic nightclub, featuring weird lighting effects and the wild beat of the Stu Gardner trio.

"Point Blank" was produced by Judd Bernard and Robert Chartoff and directed by John Boorman, noted British director, in his first Hollywood assignment. The picture is based on Richard Stark's novel, "The Hunter," with the screen play written by Alexander Jacobs, David Newhouse and Rafe Newhouse. Johnny Mandel composed the effective music.

THEY ALL FALL FOR ANGIE... Latest man in Angie Dickinson's screen love life is Academy Award-winner Lee Marvin, who romances her in MGM's powerful new drama, "Point Blank." The lovely blonde star numbers among her precious movie lovers such eminent stars as Marlon Brando, Richard Burton, Tony Curtis, Glenn Ford, James Garner, Dean Martin, Gregory Peck, Frank Sinatra, Dick Van Dyke and John Wayne. Quite a record, wouldn't you say?

Point Blank
Still Angie Dickinson-4028 Mat 1-F

FILM'S ACTORS WERE TAILORED FOR SOUND

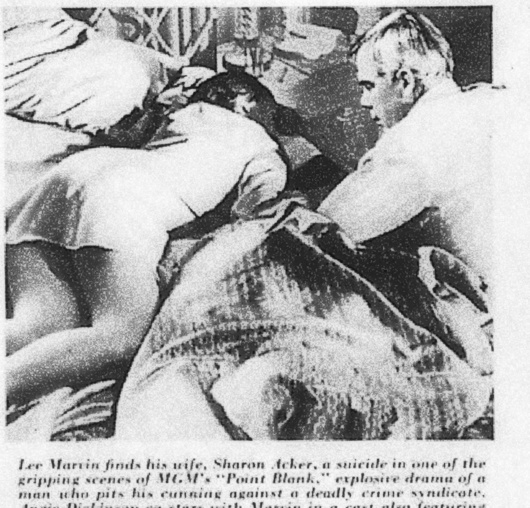
Individually fitted microphones were used for the first time on MGM's "Point Blank" to equip an entire motion picture company, from stars to extras. The device was developed by Larry Jost, a member of the MGM Sound Department for the past 23 years.

More than 100 of the precisely tailored mikes were ordered for the film, starring Academy Award-winner Lee Marvin and Angie Dickinson. The revolutionary device measures a scant inch-and-a-half.

With on-the-spot recording, the radio mikes eliminate extraneous sounds, picking up only individual dialogue. Jost previously had made limited use of the microphones for a special star or two, but "Point Blank" marked the initial production on which everyone, even musicians, were "tailored for sound."

Co-starring in the suspenseful drama are Keenan Wynn, Carroll O'Connor, Lloyd Bochner and Michael Strong, with the film introducing leading Canadian performers John Vernon and Sharon Acker in their first Hollywood assignments.

END OF THE ROAD IN A DEADLY GAME



Lee Marvin finds his wife, Sharon Acker, a suicide in one of the gripping scenes of MGM's "Point Blank," explosive drama of a man who pits his cunning against a deadly crime syndicate. Angie Dickinson co-stars with Marvin in a cast also featuring Keenan Wynn, Carroll O'Conner, Lloyd Bochner and Michael Strong. Miss Acker and John Vernon, two of Canada's most famous stars, make their respective Hollywood debuts in the picture, which was photographed in Panavision and Metrocolor, partly on the deserted island prison fortress of Alcatraz.

Still 1853-64 Point Blank Mat 2-D

LEE MARVIN OSCAR-WINNING STAR WITH A CAPACITY FOR HARD WORK—AND PLAY

As hard-hitting a personality offscreen as he is on, Lee Marvin is a Hemingwayesque figure who believes in bold talk, decisive action and lusty living.

"Life is to be enjoyed," is the philosophy he follows. To Marvin, work is part of life and he enjoys what he is doing.

A man of action, jumping into the shark-infested, 38-degree chilled waters of San Francisco Bay and climbing back over the barbed wire fence enclosing Alcatraz prison won Marvin a stunt-man rating during filming of MGM's "Point Blank." It was just part of the day's work, as much taken for granted as the after-six-o'clock drink he expected cast and crew to share with him.

An enigma to many, his easy-going manner, combined with a personal reserve, minimum of small talk, powerful features and animal-like physical grace led producer Judd Bernard to observe, "Lee is a man's man who magnetizes women."

Conversely, director John Boorman feels that the sensitive side of Marvin is often overlooked. "I hope some day to direct him in the role of a man who feels the wounds of the world deeply," he says, "and who responds with an emotion as sensitive and tender as a woman's. It's a part of his personality which he seldom reveals."

What he *does* reveal, and readily, is his frank enjoyment of the physical.

"Who needs relaxing?" he shrugs. On completing a film role he immediately packs his fishing gear and with Keenan Wynn heads for Mazatlan or Kona or wherever the best marlin are running. ~~He~~ and Wynn also enter tournaments with the Bill Fish Club in which Marvin holds the enviable "Grand Slam" rating as one of the few fishermen who have caught all five varieties of marlin.

"I can also find plenty of action around my Malibu home," he points out.

His door is always open. Friends, acquaintances and friends of friends are welcome and, although he isn't what Hollywood calls a "party man," the start of "Point Blank" found him taking over The Raft in Malibu and throwing a party to welcome British director Boorman and his family to Hollywood. Cast and crew of the production were invited and the getting acquainted continued until the sun came up.

"A party is the only way to start a picture," he says. "Who needs one when it is finished?"

He got one, anyway. At the end of filming, Judd Bernard with producers Robert Chartoff and Irwin Winkler reserved the Double 007 Club, Culver City's only topless nightery, and when the company ended filming at midnight, opened the doors for a surprise "wind-up" party.

No one had more fun than Marvin. The camaraderie of a motion picture set is the best part of picture making to him. "There is a family feeling about a movie set," he says.

A formidable 6'3", with a powerful frame and a rumbling bass voice, Marvin is equally at ease on the San Francisco waterfront as he is in London's sophisticated Mayfair. His clothes are casual, well cut, and he dominates the flashlight colors, among them a bright pink, which is a favorite for shirts. At this year's Academy Award ceremonies, as presenter for Best Actress honors, he made an impressive figure in white tie and tails. No one could tell that he had flown directly from the dank corridors of Alcatraz and had to take an immediate plane back for the location filming of "Point Blank."

Although he is quick to say that his Oscar statuette for "Cat Ballou" is at his agent's house, Marvin accepts the responsibilities of stardom with grace. He feels that "Point Blank" is a step forward in his career. For the first time he gains a romantic image, playing opposite Angie Dickinson and Sharon Acker.

"To be a major star you have to be a leading man," he declares. "It's as simple as that. You have to play opposite the leading lady. I've got a couple of chances in this one."

But whether it is as the delightful drunk of "Cat Ballou," the bigoted Babbitt in "Ship of Fools," the heroic major of "The Dirty Dozen" or the hi-jacked hunter and hunted of "Point Blank," Lee Marvin has a full-blown capacity to enjoy what he is doing—work or play.

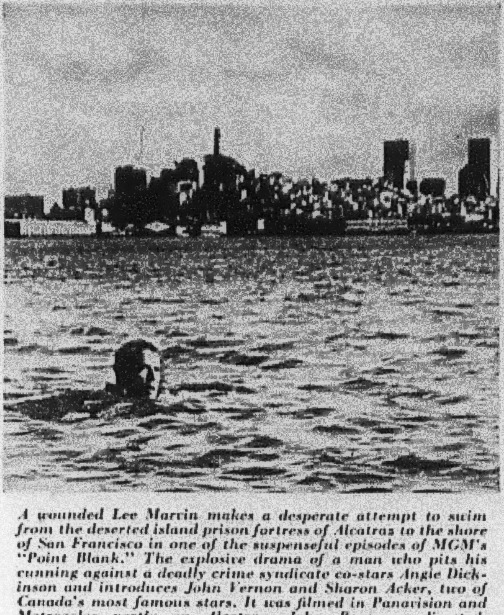
Academy Award-winner Lee Marvin as the avenger who pits his cunning against a deadly crime syndicate in MGM's explosive new drama, "Point Blank," co-starring Angie Dickinson. The picture follows on Marvin's big hit in "The Dirty Dozen." It was filmed in Panavision and Metrocolor, partly on the deserted island prison fortress of Alcatraz.

Still 1853-9 Point Blank Mat 1-A

NOTE

This picture has been designated SUGGESTED FOR MATURE AUDIENCES by the Office of Code Administration of the Motion Picture Association of America. The purpose is to alert and inform parents so that they may decide for themselves whether this picture will be one which their children should or should not see, or may not understand or enjoy.

FILM COMPANY INVADES DESERTED PRISON ISLAND OF ALCATRAZ FOR THE FIRST TIME FOR GRIPPING SCENES OF "POINT BLANK"



A wounded Lee Marvin makes a desperate attempt to swim from the deserted island prison fortress of Alcatraz to the shore of San Francisco in one of the suspenseful episodes of MGM's "Point Blank." The explosive drama of a man who pits his cunning against a deadly crime syndicate co-stars Angie Dickinson and introduces John Vernon and Sharon Acker, two of Canada's most famous stars. It was filmed in Panavision and Metrocolor partly on Alcatraz. John Boorman directed.

Still 1853-71 Point Blank Mat 2-E

The forbidding "menace" of Alcatraz rubbed off on cast and crew when MGM spent five days filming scenes at the former Federal penitentiary for the taut and suspenseful drama, "Point Blank," starring Academy Award-winner Lee Marvin, Angie Dickinson, Keenan Wynn and Canadian actress Sharon Acker.

Luggage mysteriously disappeared, a girl fell overboard, a dog attacked a crew member and a star was accidentally shot in the right hand!

But to prove that Alcatraz isn't all bad, Angie Dickinson and Sharon Acker spent two days modeling Mod Modes for a national magazine, marking the first time Minis moved onto The Rock.

This is also the first time a troupe of 125 film-makers had moved in and about the dank-smelling, cement-cold, unlighted corridors of what had been one of the topmost security prisons in the world. Whistling workmen roamed the ramps where guards had patroled. Hot coffee bubbled on shelves which once held records of Machine Gun Kelly, Baby Face Nelson, Doc Barker, the Touhey Boys, Scarface Capone and Stroud, the Birdman.

Marvin and Miss Acker played a love scene in Cell 200, "The Penthouse," from which Capone could look out of a high-grilled window and catch a glimpse of San Francisco's skyline, or gaze upward at the flying Pelicans for whom the island was named.

For another scene, the invincibility of "The Rock" was proved when Marvin, after swimming 200 yards into the Bay's shark-infested waters (temperature 38 degrees!) returned to climb its jagged sides, as had done real-life prisoners.

But if getting out of Alcatraz was almost impossible, getting *into* it for the filming of "Point Blank" was almost as difficult. Before permission was finally granted to MGM, months of negotiations went on between the studio and the Federal Government. Co-producers Judd Bernard and Robert Chartoff personally contacted Senator George Murphy, San Francisco's Mayor John F. Shelley, Motion Picture Association Chief Jack Valenti and various other officials.

"No glorifying of crime" was the main restriction.

Turning Alcatraz into a movie set paralleled a military maneuver. Ten truckloads of equipment left Culver City for the 500-mile trip to San Francisco. It included generators, arc lights, hundreds of thousands of feet of electrical wiring, coils, fire hose, water tanks, a mobile commissary, sanitary facilities, cameras, sound tracks, walkie-talkies, telephones and dressing rooms—everything needed for a self-sustaining city.

Transporting the equipment from the docks onto the Island was even more difficult. Barges, speedboats, water taxis were rented. Monster cranes lifted 90 tons at a time and jet-engined trucks carried them over the snake-like rock roads, as twisted as the former inmates, to the top.

But within 24 hours, stars and technicians were at home in Alcatraz. Production manager Ed Woehler served gourmet lunches and midnight dinners ranging from lobster thermidor to thick steaks. Hot coffee and soup were available at all times. Extra parkas and thermo underwear provided protection from the cold which seemed to seep through cracks into the very pores of the personnel, who on several nights worked from five p.m. to dawn.

Between scenes, members of the company asked questions of John Hart, custodian of the Island who, with his wife, Marie, raised a family of five on The Rock. Eyes widened at the sight of requisition papers and card files, which no longer held secret the names of the infamous, within finger reach. It looked as though a slovenly housekeeper had left home for the day expecting to return any minute and straighten up the mess.

After the first surprise had worn off, the company became strangely quiet. The significance of the bullet marks, the list of names scribbled under a bunk where eight guards were machine-gunned in the 1966 riot, the terror of the solitary cells, the cold inferno of the dungeons hit hard. Its main block was called "Broadway," the underground cells were known as "Chinatown," another section was named "The Bronx" and a remote corridor had its walls scribbled with the notation: "Snail McNeil, the only man shot for walking too slow."

None too surprising therefore were such incidents as Miss Acker losing all her luggage enroute from Canada to Hollywood or that a script girl should lose her footing on an oil-slick barge and plunge into the Bay, or that the Alcatraz dog, Duke, after submitting to petting, should suddenly attack a crew member who had made too sudden a move, fortunately without serious results.

Or that Miss Acker needed five stitches for a torn thumb when a gun accidentally was shot, firing five blanks into her hand!

BETRAYAL

Lee Marvin and Sharon Acker, as the wife who betrays him in MGM's explosive new drama, "Point Blank." Miss Acker, one of Canada's leading stars, makes her Hollywood debut in the suspenseful picture, also starring Angie Dickinson. It was filmed in Panavision and Metrocolor, partly on the island prison fortress of Alcatraz.

Still 1853-84 Point Blank Mat 1-D

INTRODUCING CANADA'S SHARON ACKER

Sharon Acker, a tall, young beauty from Canada, makes her Hollywood film debut in MGM's "Point Blank," portraying the treacherous wife of Lee Marvin. Although "Point Blank" is her initial U.S. motion picture, Miss Acker is an established TV, stage and screen actress both in Canada and England.

Toronto-born Sharon started out as a commercial artist with an advertising agency. However, she had been involved in dramatics at Ontario College and appeared in a variety of television roles as an extra-curricular career. Finally, she resolved to gamble and took a leave from her job, in which she had risen to assistant art director, to devote all of her time to acting.

In 1956, Miss Acker went to London with the Stratford Shakespearean Company to attend the Edinburgh Festival. Enchanted with England, she gave herself ten days in which to "try her luck." It was a year before she left. During that year she appeared on London's BBC and caused such excitement that she was signed by John Roy Bolting to a seven-year contract for starring roles in five films. The first was "Lucky Jim" with Terry-Thomas and Hugh Griffith.

Subsequently, Miss Acker married Ron MacDonald and cancelled her contract to return to Toronto, where her daughter, Kirsten, was born in 1957. There is now a two-year older daughter, Gillian.

In November, 1966, producer Judd Bernard flew to Canada in a search for new personalities for "Point Blank." He met Miss Acker and knew he had found the girl for the part of Lynne, a girl-woman of vacillating emotions.

After three days of conferences at the MGM studios in Culver City, Sharon returned to Canada to complete the title role in "Waiting for Caroline" before starting her Hollywood career in "Point Blank" in a cast including Marvin, Angie Dickinson, Keenan Wynn, Carroll O'Connor, Lloyd Bochner, Michael Strong and a compatriot, John Vernon, who also was playing his first role in a Hollywood production.

What has blue-eyed, honey brown-haired Sharon to say about her first work "across the border"?

"Well, I have this to say," she answered, "I can't think of any greater luck than to have been able to play opposite Mr. Marvin in my initial film in the States. He is tremendously popular with Canadians, as I am sure he is with all nationalities, and it will be a terrific boost to my career to have acted with him.

"Apart from that aspect of things, it was also a *joy* to work with him because Lee Marvin is about as considerate a star as they come—at least, in my experience. I am very grateful to have had the opportunity to observe at first hand one of the finest talents in the business."

ANGIE DICKINSON DOESN'T FRET OVER FOOTAGE IF MOVIE ROLE IS REWARDING

Angie Dickinson plays one of her most challenging dramatic roles as a girl who aids Lee Marvin in outwitting the members of a deadly crime syndicate in MGM's "Point Blank." The explosive drama was filmed in Panavision and Metrocolor, partly on the deserted island prison fortress of Alcatraz.

Still 1853-46 Point Blank Mat 1-B

A new horizon has opened for Angie Dickinson since her marriage to composer Burt Bacharach. "My life seems to have gained a magic aura," she says.

The magic started when her daughter, Lea Vikki, survived a premature birth which ushered her into the world a scant ounce or two over a pound. Today she is the plump, dimpled, healthy center of the Bacharach household.

"But it isn't only having Burt and the baby," declares Miss Dickinson. "Marriage and motherhood seem to have given me a new approach to living. While working is definitely an important part of my life, my acting career is no longer a compulsion. Today, I can view the offer of a part in a picture with a certain detachment. And that's good. You don't get jittery and you have a clearer perspective."

The past year has found the actress supplementing her off-screen roles of wife and mother with two contrasting film characterizations, one a frontier saloon owner; the second a girl caught in the intrigue of a crime syndicate. In the first, MGM's western, "The Last Challenge," Miss Dickinson appeared opposite Glenn Ford. Her current drama, the taut "Point Blank," in which she co-stars with Academy Award-winner Lee Marvin, followed.

"The feminine leads in these two films are completely different," she points out, "and are off the beaten path. A few years ago I might have been hesitant to try anything unconventional. Not only that, but I'm afraid I judged roles not by the depth of character they revealed but by the length of time I appeared in the picture. It was only natural. I was just getting a foothold in Hollywood and I was determined to get ahead.

"Now, that doesn't seem quite as important and I'd rather appear in a meaty part even if the footage is less. 'Point Blank' has given me one of the strongest roles I've ever played. My relationship with Lee Marvin in the story is a violent one, both physically and emotionally."

For part of "Point Blank," director John Boorman took a location unit to the island prison fortress of Alcatraz. Although Miss Dickinson was not required for the scenes filmed here, she joined actress Sharon Acker to pose for a series of national magazine fashions with the San Francisco skyline as a backdrop.

"I'm really glad I didn't have to work there," she says. "Its coldness, remoteness and forsaken atmosphere were both fascinating and repellent."

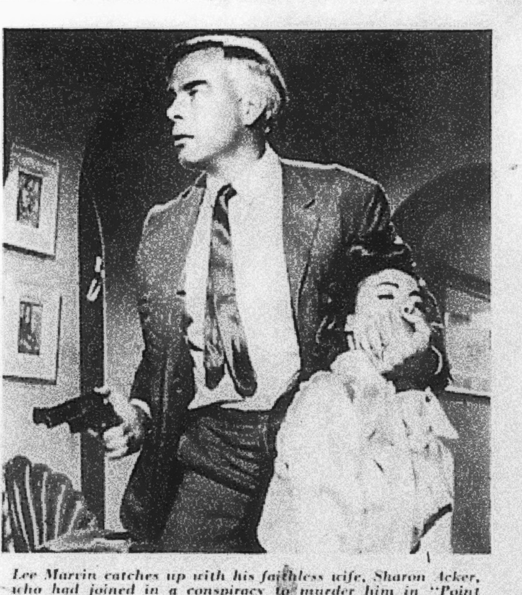
Miss Dickinson is every bit as enthusiastic about her husband's career as a composer as she is of her own career as an actress.

"I was so proud that Burt was nominated for an Academy Award this year" she said, "that I forgot about being nervous on the TV broadcast or to give a thought as to whether or not my dress was just right. Trivia like that just doesn't bother me any longer."

BUT NOT ANYMORE! . . . ***Twenty-five years ago, Keenan Wynn came to Hollywood to start his film career at MGM. Recently he starred at the same studio in "Point Blank," his 141st movie. His initial appearance was as a carefree juvenile with Clark Gable in "Somewhere I'll Find You." But in his new film, he's the "heavy" with Lee Marvin and Angie Dickinson.***

In a reminiscent mood, he recalled an anecdote about his famous father, Ed Wynn. In his nightclub act in the '30's, Ed would start out by saying: "For those who don't know me, I'm Keenan Wynn's father. For those who don't know who Keenan Wynn is — when Esther Williams jumps in the swimming pool, he's the one who gets splashed!"

TRACKS DOWN WIFE WHO BETRAYED HIM



Lee Marvin catches up with his faithless wife, Sharon Acker, who had joined in a conspiracy to murder him in "Point Blank." Angie Dickinson co-stars with Marvin in the dynamite-packed MGM drama, filmed in Panavision and Metrocolor, partly on the deserted island prison fortress of Alcatraz. Miss Acker and John Vernon, two of Canada's leading stars, make their respective Hollywood debuts in the suspenseful picture.

Still 1853-87 Point Blank Mat 2-F

PATRICIA FINALLY INVADES MOVIES' MASCULINE WORLD

With the exception of its feminine stars and one or two top film editors, Hollywood is a man's world.

But recently, a former ballerina broke through this all-male defense. She is Patricia Casey, 26 years old, a slight, pretty, 5'6½" brunette with big brown eyes and fragile coloring.

Miss Casey held the position of assistant to Hollywood producer Judd Bernard on MGM's taut drama, "Point Blank," starring Academy Award-winner Lee Marvin, Angie Dickinson, Keenan Wynn and the distinguished Canadian actress Sharon Acker. She was also the production's choreographer.

"I felt like two different people," she smiled, after a day in which she had worked with more than 100 extras in a psychedelic nightclub sequence of "Point Blank," where reproductions of Ruben's nudes flashed across a giant screen behind which Marvin engaged in a bare-knuckled brawl.

There were Go-Go-Girls for whom Miss Casey charted routines, waitresses with whom she checked costumes, and the Stu Gardner Trio singing "Mighty Good Time," with whom she coordinated arrangements.

"Hollywood is eager for new, young creative talent," declares Pat. "But for a woman, you not only have to work twice as hard but you also need a bit of luck. I was fortunate in meeting a young producer who was willing to give a newcomer, and a woman at that, a chance in the executive branch."

Assistant Choreographer

Miss Casey worked directly with Bernard, co-producer with Robert Chartoff on "Point Blank." Bernard first met her when she worked as assistant choreographer to Alex Romero for Elvis Presley's "Double Trouble." Attracted by her interest in all phases of film-making, he was impressed when she suggested an idea supplementing a new approach to film titles.

"Mr. Bernard was willing to listen," states Pat. "He also gave me an opportunity to create, and that is all anyone needs. After that, it's up to you, backed by unremitting work."

Work is somethong this young "lady executive" thrives on. At the end of the gruelling day on which the "Point Blank' nightclub sequence was completed, she dashed for the Michael Panaieff Studios, where she continues her classical ballet studies five times a week. "A dancer must never stop," she declares.

Born in New York, Miss Casey is the daughter of a business man and a former opera singer. She attended the High School of Performing Arts and at the age of thirteen, joined the Metropolitan Opera Company, studying ballet. Six years later, she danced her first solo in "Les Sylphides." Her subsequent work with the Robert Geoffrey Ballet took her to American cities from coast to coast, including Los Angeles, where she appeared with the L. A. City Ballet and remained to enroll in Los Angeles City College.

An insatiable curiosity and an insatiable desire to learn have widened her horizon and interests.

"I find I want to do everything on a film," she says, "because everything relates. Before I could choreograph a musical number I had to learn camera details, color coordination, costuming and design. The movie set became a giant jigsaw puzzle which I couldn't wait to put together."

She went on to say, "I hope some day to choreograph a Western. And I want to do it differently than it has ever been done before."

ANGIE KO'S MARVIN!

Everyone on the set of MGM's "Point Blank" was struck dumb when 110-pound Angie Dickinson really went in for realism to pummel 185-pound Lee Marvin until she had him staggering, one eye half-closed and a fingernail scratch down his left cheek.

Only the day before, ex-heavyweight Roland La Starza, who fought a title bout with Rocky Marciano and won a split decision, couldn't make a dent on Marvin.

There was another difference between the two fights. The one between Angie and Marvin ended up in a [illegible]!

CAST

Walker	Lee Marvin
Chris	Angie Dickinson
Yost	Keenan Wynn
Brewster	Carroll O'Connor
Frederick Carter	Lloyd Bochner
Stegman	Michael Strong
Mal Reese	John Vernon
Lynne	Sharon Acker
Hired Gun	James Sikking
Waitress	Sandra Warner
Mrs. Carter	Roberta Haynes
First Citizen	Kathleen Freeman
Carter's Man	Victor Creatore
Car Salesman	Lawrence Hauben
Girl Customer	Susan Holloway
1st Penthouse Lobby Guard	Sid Haig
2nd Penthouse Lobby Guard	Michael Bell
Receptionist	Priscilla Boyd
Messenger	John McMurtry
Two Young Men in Apartment	Ron Walters George Stratton
Carter's Secretary	Nicole Rogell
Reese's Guards	Rico Cattani Roland La Starza

Produced by Judd Bernard and Robert Chartoff. Directed by John Boorman. Screen Play by Alexander Jacobs and David Newhouse & Rafe Newhouse. Based on the Novel "The Hunter" by Richard Stark. Music: Johnny Mandel. Director of Photography: Philip H. Lathrop, A.S.C. Metrocolor. Filmed in Panavision. Art Directors: George W. Davis and Albert Brenner. Set Decoration: Henry Grace, Keogh Gleason. Recording Supervisor: Franklin Milton. Assistant Director: Al Jennings. Film Editor: Henry Berman. Unit Production Manager: Edward Woehler. Color Consultant: William Stair. Song: "Mighty Good Times" by Stu Gardner. Sung by The Stu Gardner Trio. Dialogue Coach: Norman Stuart. Special Visual Effects: J. McMillan Johnson. Production Associate: Patricia Casey. Assistant to Producer: Rafe Newhouse. Special Photographs for Production: David Steen. Make-Up by William Tuttle. Hair Styles by Sydney Guilaroff. A Judd Bernard-Irwin Winkler Production. Presented by Metro-Goldwyn-Mayer.

CANADIAN CAPERS

NO, SHE ISN'T TATTOOED... It's just a leotard-type "way-out" fun outfit worn by pert Sharon Acker, top Canadian actress, who makes her Hollywood debut as Lee Marvin's faithless wife in MGM's "Point Blank." In the powerful drama of a man's fight against a deadly crime syndicate, Sharon shares stellar feminine honors with Angie Dickinson.

Point Blank
Still Sharon Acker-4010 Mat 1-E

A MOMENT OF ANGER IN "POINT BLANK"

Angie Dickinson strikes out at Lee Marvin in "Point Blank," MGM's powerful drama of a man who pits his cunning against a deadly crime syndicate. Miss Dickinson plays one of two women in Marvin's life, with the second enacted by Sharon Acker, noted Canadian actress making her Hollywood debut. The picture was photographed in Panavision and Metrocolor, partly on the deserted island prison fortress of Alcatraz.

Still T853-41 Point Blank Mat 2-B

INTRODUCING CANADA'S JOHN VERNON

Ruggedly handsome John Vernon of Canada is introduced to U.S. movie audiences in MGM's "Point Blank," in which he plays the "bad guy," one magnetic enough not only to get away with $93,000 belonging to Lee Marvin but also to steal Marvin's wife, Sharon Acker.

Perhaps this is accounted for by his success as the hero of Canada's most popular television adventure series, "Wojeck," which, according to Vernon, "is too rough for the U.S."

A native of Saskatchewan, Canada, the actor studied at the Banff School of Fine Arts, then won a scholarship to the Royal Academy of Dramatic Arts in London, where his fellow students included Albert Finney, Peter O'Toole, Alan Bates and Brian Bedford. He remained in England for two years, returning to Canada in 1954.

For five seasons he was a prominent member of Stratford, Ontario's Shakespearean Company. In 1965, Vernon went to New York to audition for the part of DeSoto in "Royal Hunt of the Sun" but was called back to Canada for the "Wojeck" series. The popular series did not escape the eye of MGM producer Judd Bernard and director John Boorman, who found their villian of "Point Blank" in Vernon.

A sailor, golfer and trained athlete, Vernon stands 6'2", has brown hair and piercing blue eyes. He is married to former actress Nancy West and is the father of four children, Grant, Christian, Kate and Nancy Clair.

During filming of "Point Blank," the family joined him in Hollywood, where he leased the Ella Logan estate in Brentwood. Here the youngsters lived the carefree life of young Californians, swimming, cycling and basking in the sunshine.

Says Vernon, "I had a hard time getting them back to Canada again when the picture was completed. I hope we can make a return visit."

Incidentally, Sharon Acker, his movie wife in "Point Blank," is also a native of Canada and, like Vernon, makes her Hollywood debut in the dramatic picture, also starring Angie Dickinson, Keenan Wynn, Carroll O'Connor, Lloyd Bochner and Michael Strong.

THE FOUR "FIRSTS" OF "POINT BLANK"

Four "firsts" are represented by MGM's "Point Blank," starring Lee Marvin and Angie Dickinson.

First "first" is the fact that the taut crime drama was filmed on Alcatraz, thus becoming the first motion picture unit to obtain access to the prison fortress.

Second and third "firsts" come from across the border in the forms of Sharon Acker and John Vernon, two of Canada's leading stage and TV personalities, who make their Hollywood film debuts in "Point Blank."

Fourth "first" is of a similar nature. British John Boorman, who has won numerous prizes for his BBC documentaries, directed "Point Blank," as his first American film.

HERE'S WHAT YOU NEED TO GET ON ALCATRAZ TODAY

Taxpayers of the United States got a break when the MGM Studios were able to shatter a long-standing government policy by obtaining a lease to use Alcatraz for a motion picture.

A four-figure daily rental insured the studio full use of The Rock as a setting for "Point Blank," taut drama which shows the Island as it is today — deserted, wind-swept and erosion-ridden, but just as menacing and remote as when it was inhabited by 280 of the world's most infamous names.

It was the four-figure rental, plus an agreement to abide by certain restrictions, rather than the luster of star Lee Marvin's name or the prestige of MGM that helped producers Judd Bernard and Robert Chartoff to break the barrier.

For the first time, individuals other than government officials or criminals gained access to the Island. Five loads of equipment were trucked to San Francisco from the MGM studios in Culver City, and barged to Alcatraz. Gargantuan arc lights, generators, five miles of cable, water, telephones, portable dressing rooms, mobile commissary, sanitary facilities, stars and personnel reached the Island by barge and water taxis.

Spectacular Skyline

The spectacular San Franciso skyline, less than ten miles away, was a strange contrast to the fog-shrouded Rock and its gray cement cell block, bounded on all four sides by gunwalks for the guards. The 378 cells, each approximately five-feet wide, nine-feet deep and seven-and-a-half-feet high, confined the inmate in a space which permitted him to sit and stand, but not much more.

The week's occupancy by the film company awakened the Island to temporary warmth, life and a unique occurence when the appearance of Angie Dickinson and Sharon Acker, feminine stars of "Point Blank," shattered still another rule -- no women on Alcatraz.

What do you need to gain access to Alcatraz, today?

(1) A strongly compelling reason.

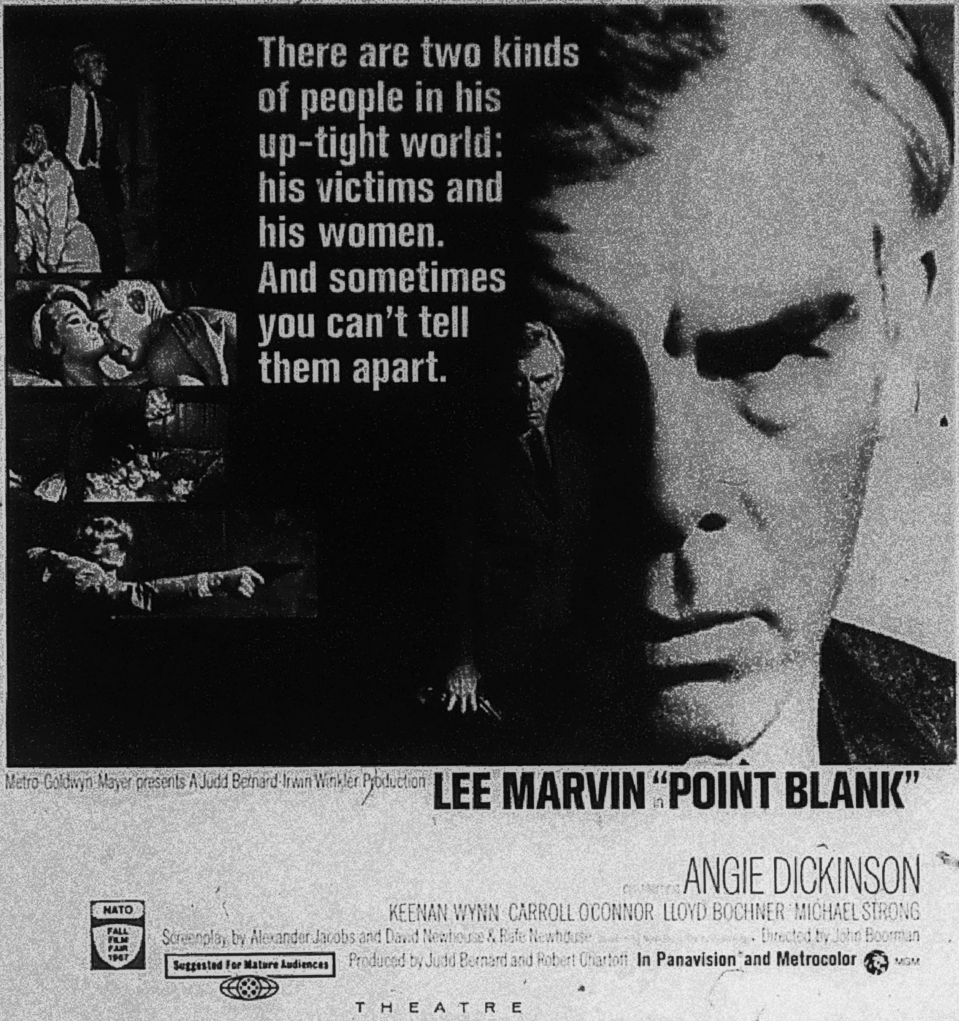
(2) Sufficient insurance, should someone fall off the rotting catwalks or rocky promontory into the sea.

(3) An avoidance of glorifying Alcatraz as a penal institution.

(4) Ability to pay the rent!

John Vernon arranges a rendezvous with Angie Dickinson, unaware that she is on the side of Lee Marvin, a man whom he has treacherously double-crossed in MGM's "Point Blank." Vernon and Sharon Acker, two of Canada's leading stars, make their respective Hollywood debuts in the suspenseful crime-syndicate drama, which also stars Keenan Wynn, Carroll O'Connor, Lloyd Bochner and Michael Strong. It was filmed in Panavision and Metrocolor, partly on the deserted island prison fortress of Alcatraz, under the direction of John Boorman.

Still 1853-36 Point Blank Mat 2-A



There are two kinds of people in his up-tight world: his victims and his women. And sometimes you can't tell them apart.

Metro-Goldwyn-Mayer presents A Judd Bernard-Irwin Winkler Production **LEE MARVIN** in **"POINT BLANK"**

co-starring ANGIE DICKINSON

KEENAN WYNN CARROLL O'CONNOR LLOYD BOCHNER MICHAEL STRONG

Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse · Directed by John Boorman

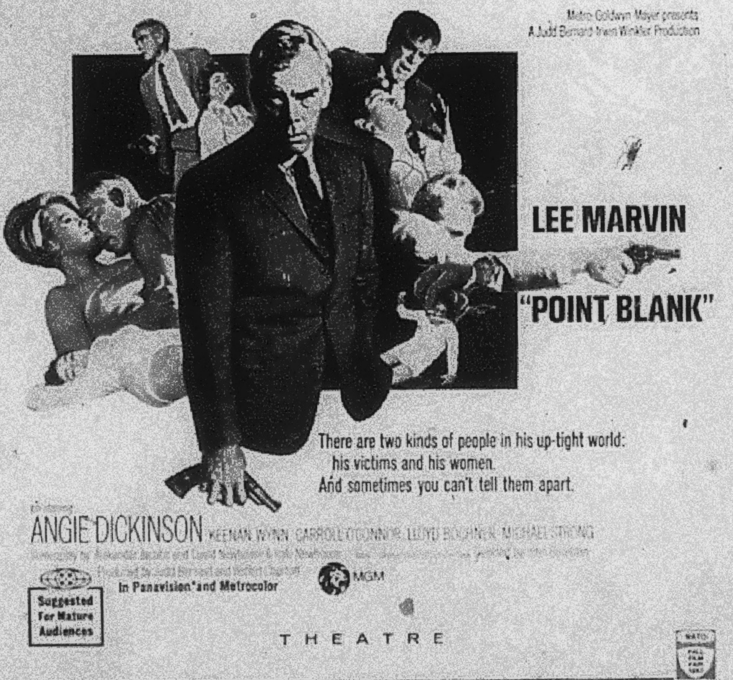
Produced by Judd Bernard and Robert Chartoff **In Panavision® and Metrocolor** MGM

NATO FALL FILM FAIR 1967

Suggested For Mature Audiences

THEATRE

Ad No. 407—448 Lines (4 Cols. x 112 Lines)



Metro-Goldwyn-Mayer presents
A Judd Bernard-Irwin Winkler Production

LEE MARVIN

"POINT BLANK"

There are two kinds of people in his up-tight world:
his victims and his women.
And sometimes you can't tell them apart.

ANGIE DICKINSON KEENAN WYNN CARROLL O'CONNOR LLOYD BOCHNER MICHAEL STRONG

Produced by Judd Bernard and Robert Chartoff

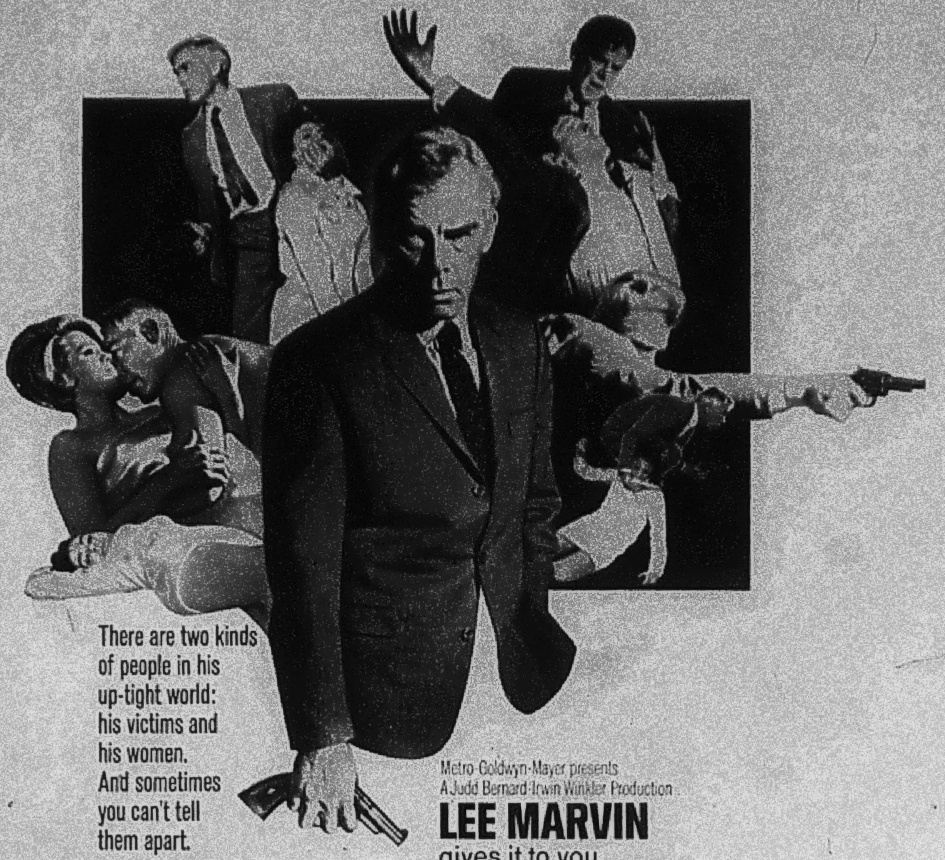
In Panavision® and Metrocolor MGM

Suggested For Mature Audiences

THEATRE

NATO

Ad No. 308—225 Lines (3 Cols. x 75 Lines)



There are two kinds
of people in his
up-tight world:
his victims and
his women.
And sometimes
you can't tell
them apart.

Metro-Goldwyn-Mayer presents
A Judd Bernard-Irwin Winkler Production

LEE MARVIN
gives it to you
"POINT BLANK"

co-starring
ANGIE DICKINSON
KEENAN WYNN · CARROLL O'CONNOR · LLOYD BOCHNER · MICHAEL STRONG · Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse
Directed by John Boorman · Produced by Judd Bernard and Robert Chartoff **In Panavision® and Metrocolor** MGM

Suggested For Mature Audiences

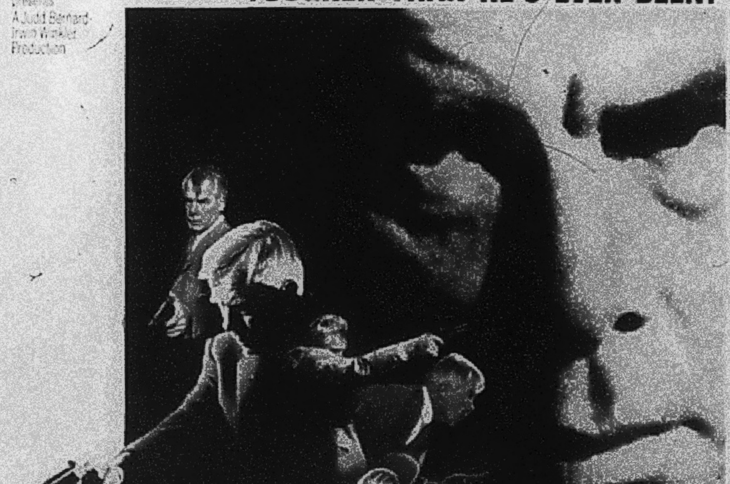
THEATRE

←

Ad No. 406
—448 Lines (4 Cols. x 112 Lines)

Metro-
Goldwyn-
Mayer
presents
A Judd Bernard-
Irwin Winkler
Production

TOUGHER THAN HE'S EVER BEEN!



LEE MARVIN
gives it to you
"POINT BLANK"

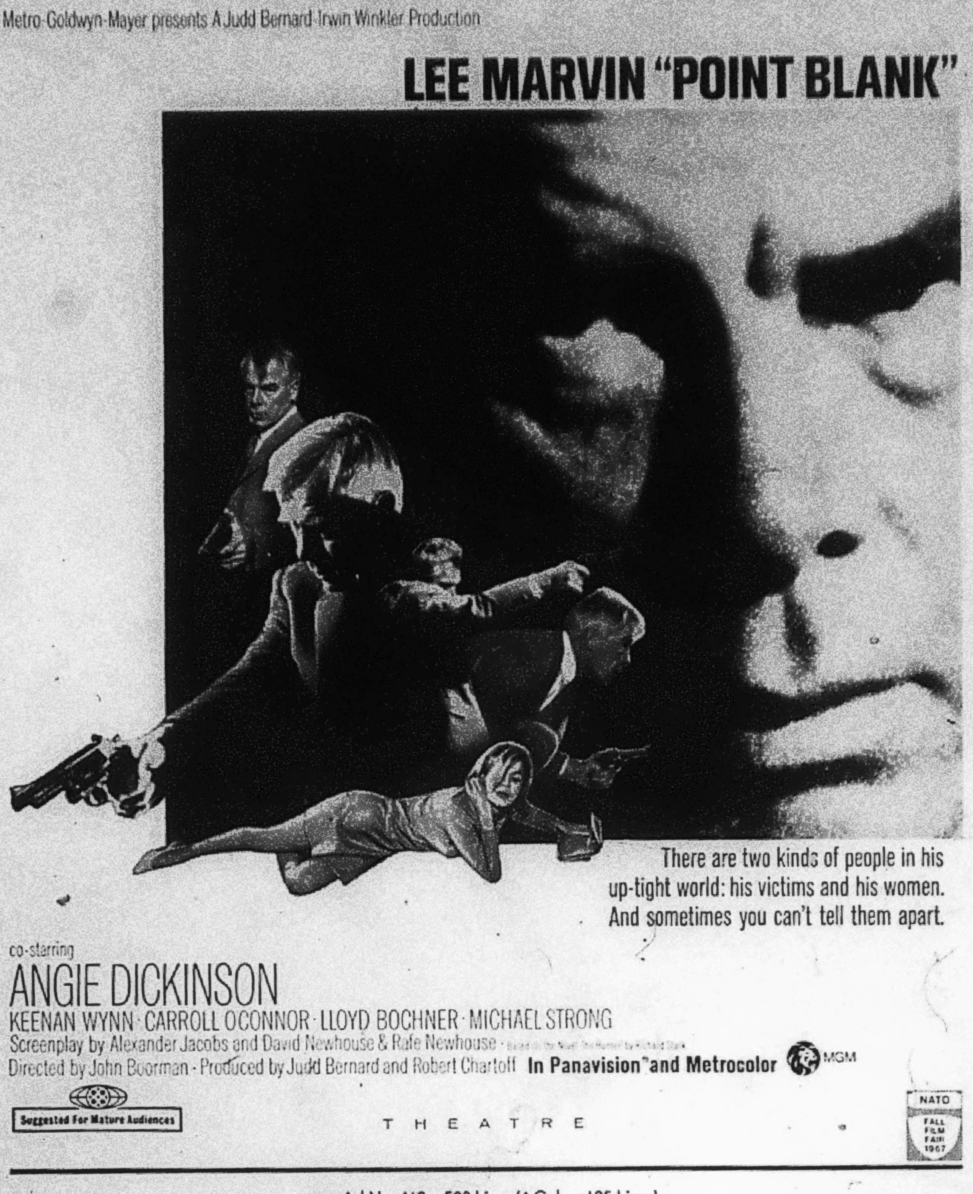
co-starring
ANGIE DICKINSON
KEENAN WYNN · CARROLL O'CONNOR · LLOYD BOCHNER · MICHAEL STRONG
Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse
Directed by John Boorman · Produced by Judd Bernard and Robert Chartoff **In Panavision® and Metrocolor**
MGM

Suggested For Mature Audiences

THEATRE

→

Ad No. 311
—270 Lines
(3 Cols. x 90 Lines)



Metro-Goldwyn-Mayer presents A Judd Bernard-Irwin Winkler Production

LEE MARVIN "POINT BLANK"

There are two kinds of people in his up-tight world: his victims and his women. And sometimes you can't tell them apart.

co-starring

ANGIE DICKINSON

KEENAN WYNN · CARROLL O'CONNOR · LLOYD BOCHNER · MICHAEL STRONG

Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse · Based on the Novel "The Hunter" by Richard Stark

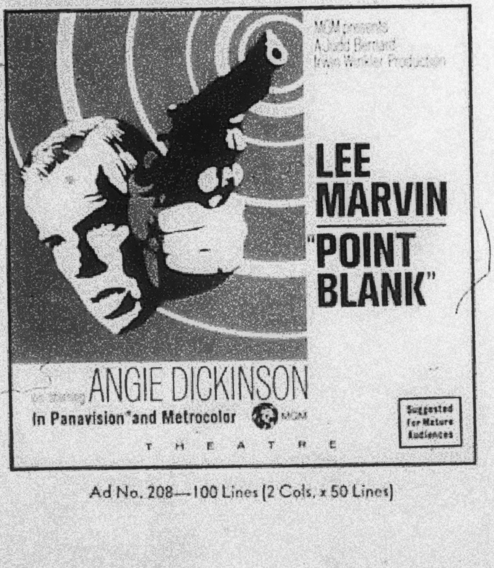
Directed by John Boorman · Produced by Judd Bernard and Robert Chartoff **In Panavision® and Metrocolor** MGM

Suggested For Mature Audiences

THEATRE

NATO FALL FILM FAIR 1967

Ad No. 412—500 Lines (4 Cols. x 125 Lines)



MGM presents
A Judd Bernard
Irwin Winkler Production

LEE MARVIN
"POINT BLANK"

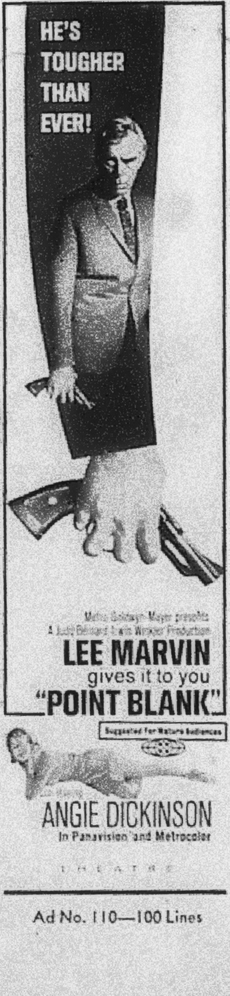
co-starring ANGIE DICKINSON

In Panavision® and Metrocolor MGM

Suggested For Mature Audiences

THEATRE

Ad No. 208—100 Lines (2 Cols. x 50 Lines)



HE'S TOUGHER THAN EVER!

Metro-Goldwyn-Mayer presents
A Judd Bernard-Irwin Winkler Production

LEE MARVIN
gives it to you
"POINT BLANK"

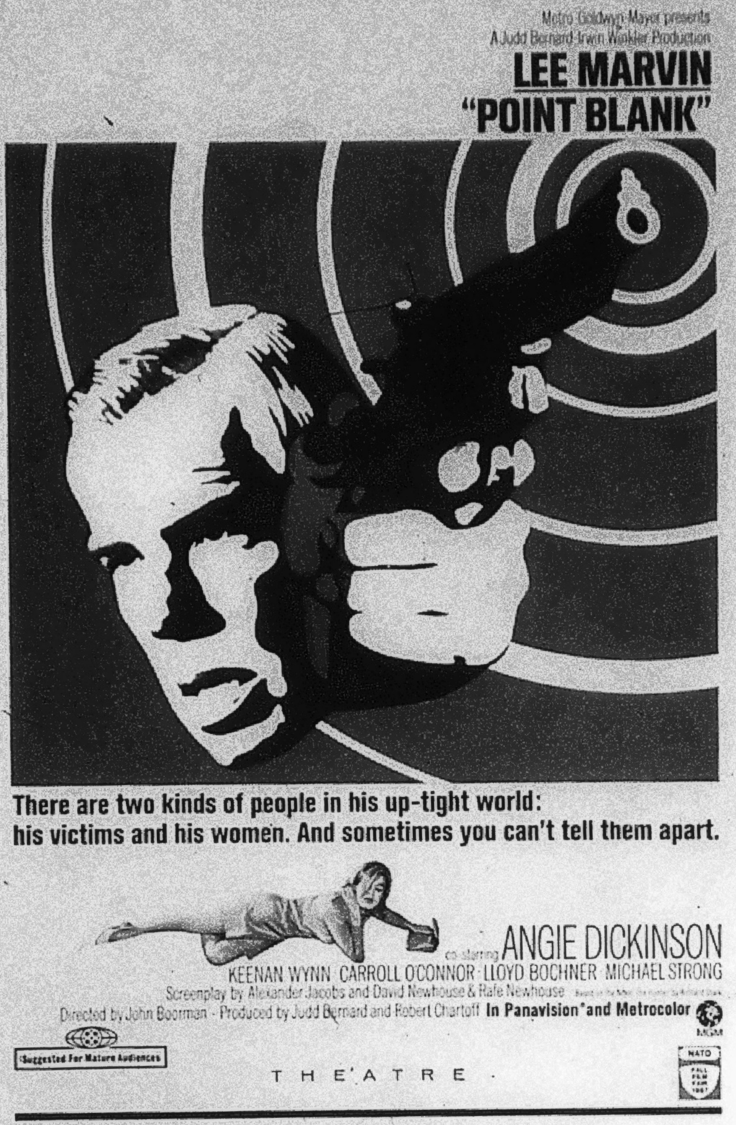
Suggested For Mature Audiences

ANGIE DICKINSON

In Panavision® and Metrocolor

THEATRE

Ad No. 110—100 Lines



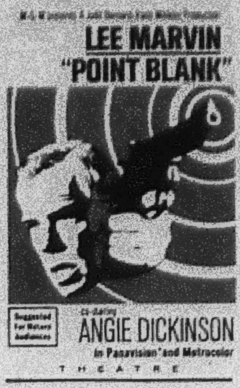
Metro-Goldwyn-Mayer presents
A Judd Bernard-Irwin Winkler Production

LEE MARVIN
"POINT BLANK"

There are two kinds of people in his up-tight world:
his victims and his women. And sometimes you can't tell them apart.

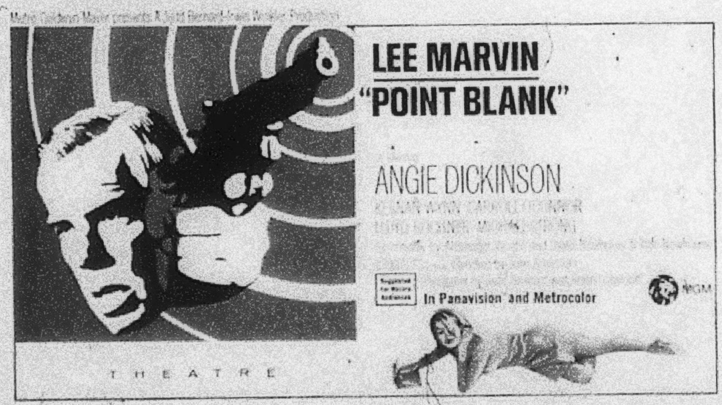
co-starring ANGIE DICKINSON
KEENAN WYNN · CARROLL O'CONNOR · LLOYD BOCHNER · MICHAEL STRONG
Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse
Directed by John Boorman · Produced by Judd Bernard and Robert Chartoff **In Panavision® and Metrocolor**
MGM
Suggested For Mature Audiences
NATO FALL FILM FAIR 1967
THEATRE

Ad No. 306—360 Lines (3 Cols. x 120 Lines)



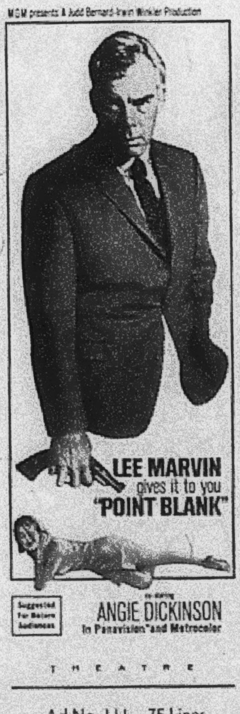
M-G-M presents A Judd Bernard-Irwin Winkler Production
LEE MARVIN
"POINT BLANK"
Suggested For Mature Audiences
co-starring
ANGIE DICKINSON
In Panavision® and Metrocolor
THEATRE

Ad No. 112—50 Lines



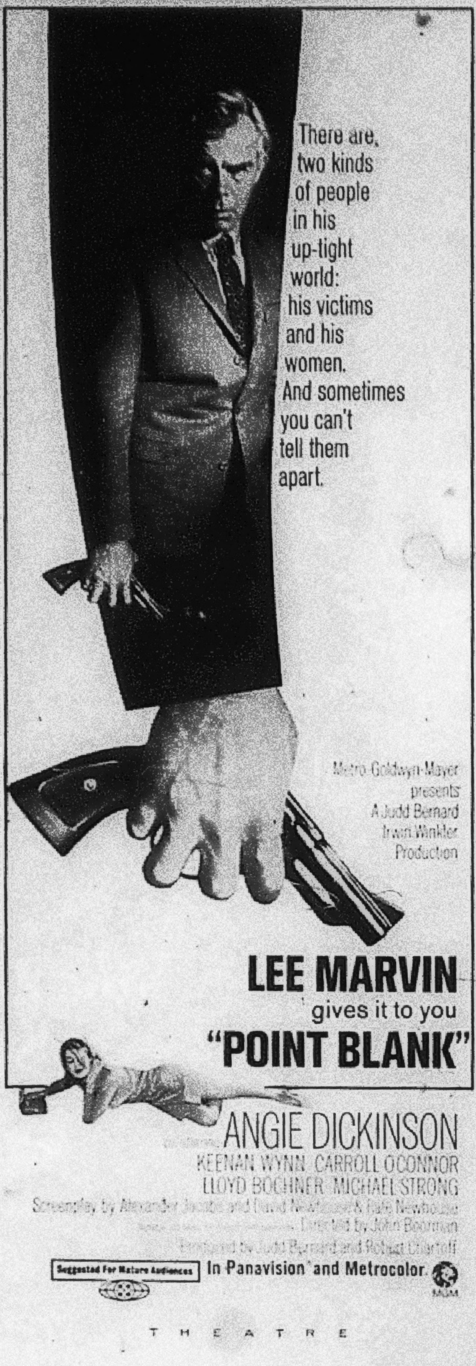
Metro-Goldwyn-Mayer presents A Judd Bernard-Irwin Winkler Production
LEE MARVIN
"POINT BLANK"
ANGIE DICKINSON
[illegible]
Suggested For Mature Audiences
In Panavision® and Metrocolor
MGM
THEATRE

Ad No. 312—126 Lines (3 Cols. x 42 Lines)



MGM presents A Judd Bernard-Irwin Winkler Production
LEE MARVIN
gives it to you
"POINT BLANK"
Suggested For Mature Audiences
co-starring
ANGIE DICKINSON
In Panavision® and Metrocolor
THEATRE

Ad No. 111—75 Lines



There are two kinds of people in his up-tight world: his victims and his women. And sometimes you can't tell them apart.

Metro-Goldwyn-Mayer presents A Judd Bernard Irwin Winkler Production

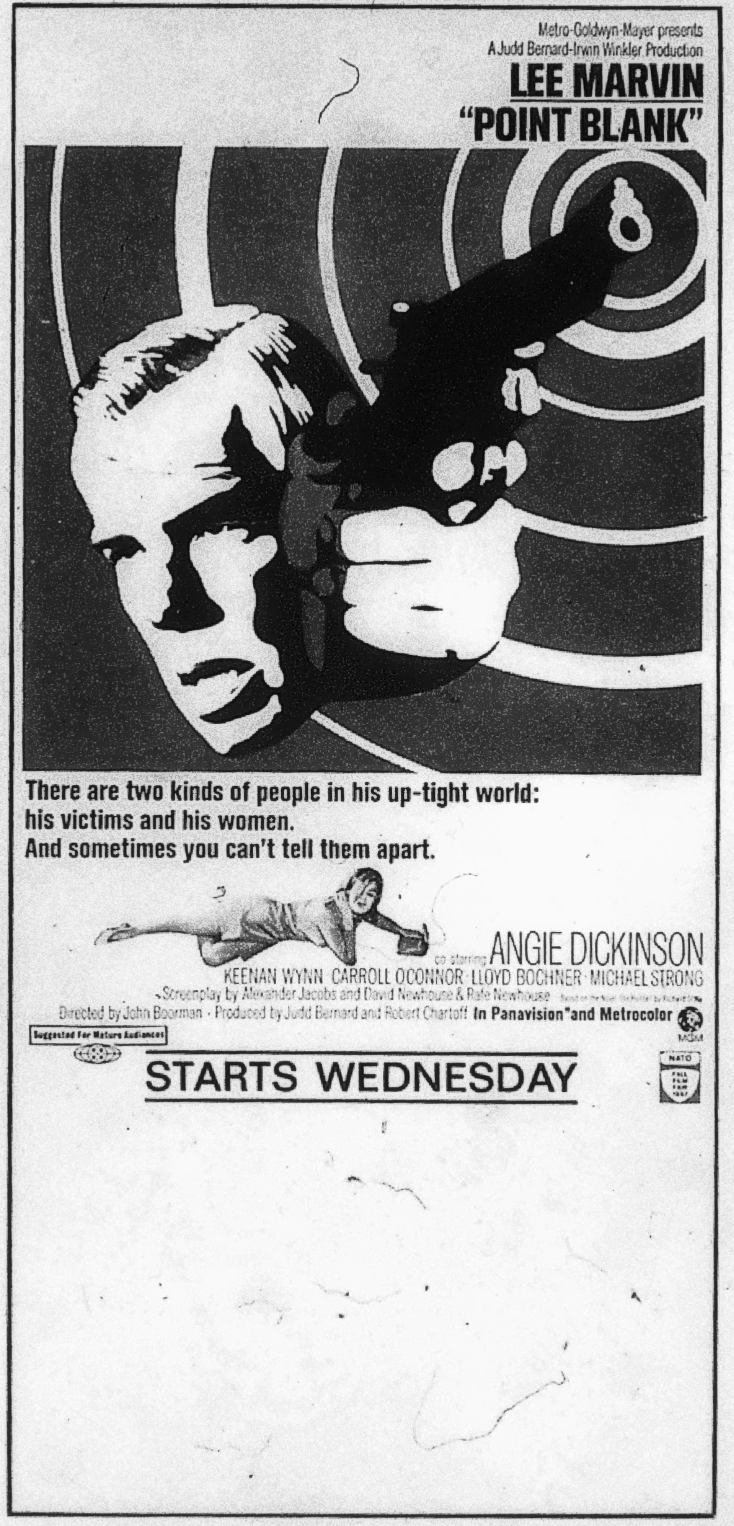
LEE MARVIN
gives it to you
"POINT BLANK"

ANGIE DICKINSON
KEENAN WYNN CARROLL OCONNOR
LLOYD BOCHNER MICHAEL STRONG
Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse
Directed by John Boorman
Produced by Judd Bernard and Robert Chartoff

Suggested For Mature Audiences
In Panavision and Metrocolor. MGM

THEATRE

Ad No. 207—300 Lines (2 Cols. x 150 Lines)



Metro-Goldwyn-Mayer presents
A Judd Bernard-Irwin Winkler Production

LEE MARVIN
"POINT BLANK"

There are two kinds of people in his up-tight world:
his victims and his women.
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co-starring ANGIE DICKINSON
KEENAN WYNN · CARROLL OCONNOR · LLOYD BOCHNER · MICHAEL STRONG
Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse
Directed by John Boorman · Produced by Judd Bernard and Robert Chartoff **In Panavision and Metrocolor** MGM

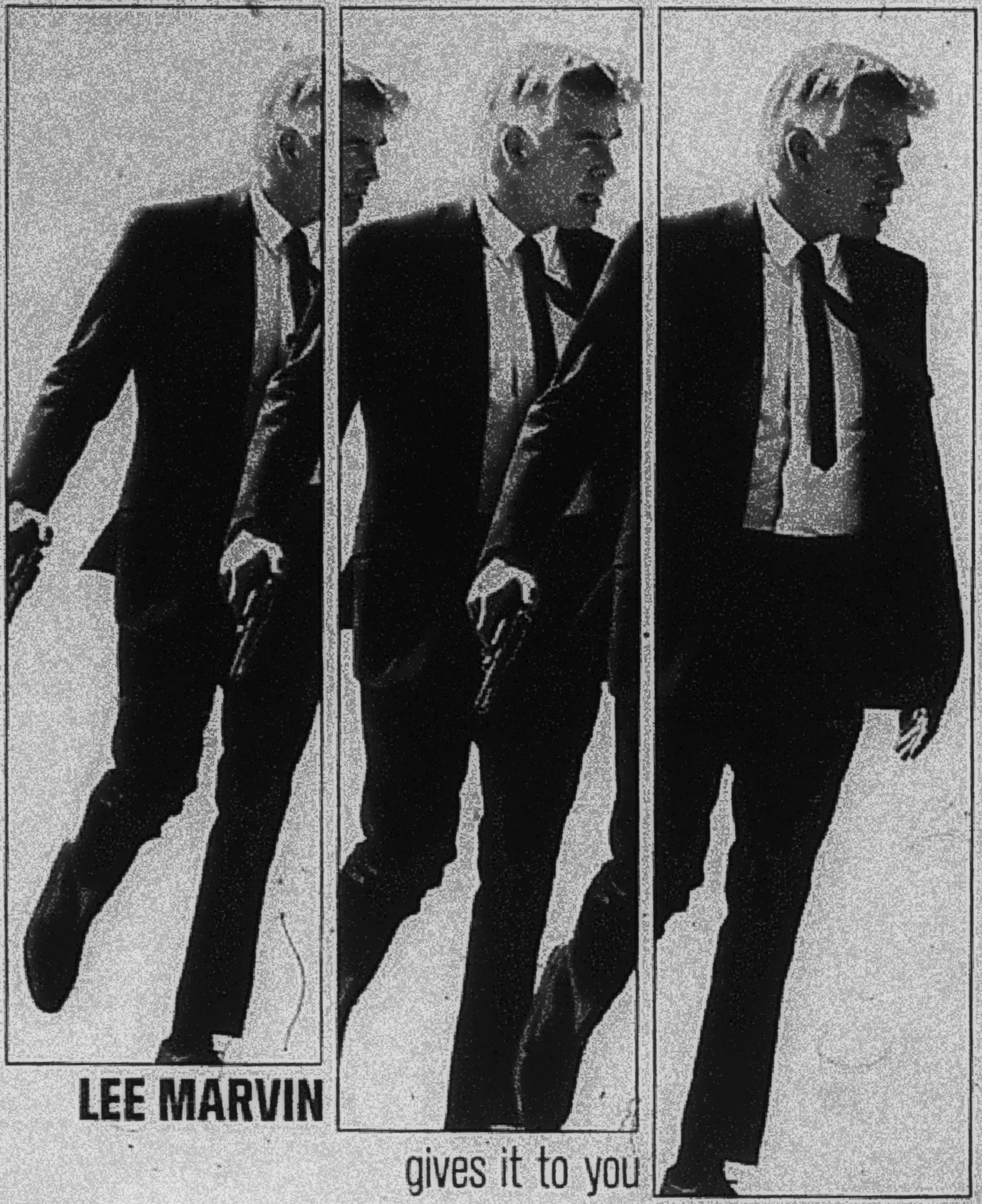
Suggested For Mature Audiences

STARTS WEDNESDAY

NATO FALL FILM FAIR 1967

Ad No. 331-A—500 Lines (3 Cols. x 168 Lines)

Metro-Goldwyn-Mayer presents A Judd Bernard-Irwin Winkler Production



LEE MARVIN

gives it to you

"POINT BLANK"

co-starring

ANGIE DICKINSON

KEENAN WYNN · CARROLL O'CONNOR

LLOYD BOCHNER · MICHAEL STRONG · Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse

[illegible] Directed by John Boorman · Produced by Judd Bernard and Robert Chartoff · **In Panavision® and Metrocolor**

Suggested for Mature Audiences

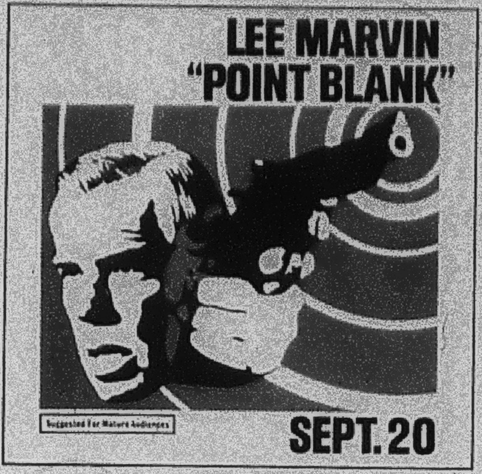
MGM

T H E A T R E

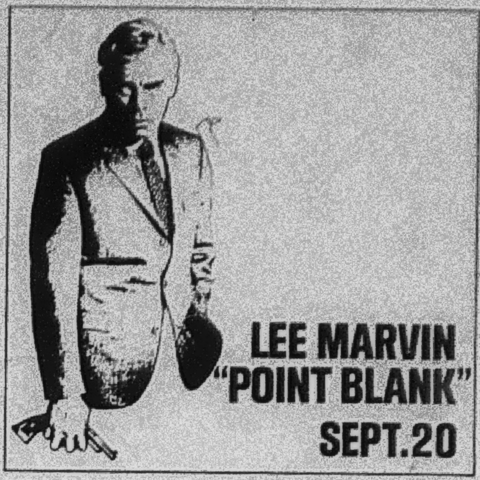
NATO FALL FILM FAIR 1967

Ad No. 309—400 Lines (3 Cols. x 133 Lines)

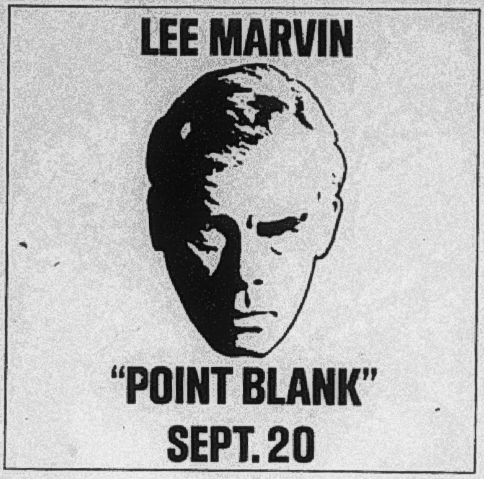
TEASER ADS


LEE MARVIN
"POINT BLANK"
Suggested For Mature Audiences
SEPT. 20

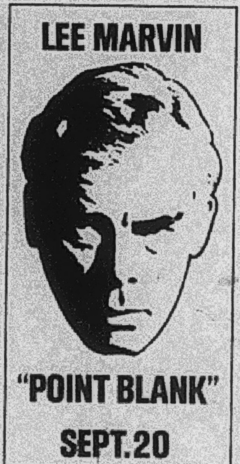
216-T—100 Lines


LEE MARVIN
"POINT BLANK"
SEPT. 20

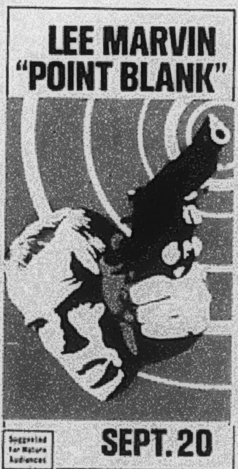
217-T—100 Lines


LEE MARVIN
"POINT BLANK"
SEPT. 20

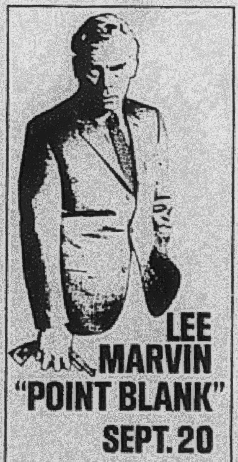
218-T—100 Lines


LEE MARVIN
"POINT BLANK"
SEPT. 20

118-T—50 Lines


LEE MARVIN
"POINT BLANK"
Suggested For Mature Audiences
SEPT. 20

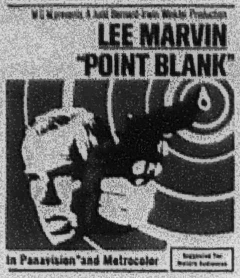
116-T—50 Lines


LEE
MARVIN
"POINT BLANK"
SEPT. 20

117-T—50 Lines

COMPLETE CAMPAIGN MAT

All of These Ad and Scene Cuts On One Mat


M-G-M presents A Judd Bernard-Irwin Winkler Production
LEE MARVIN
"POINT BLANK"
In Panavision® and Metrocolor
Suggested for Mature Audiences

Ad No. 114—28 Lines

Lee Marvin and Angie Dickinson have a vivid love affair in "Point Blank," MGM's explosive drama of a man who pits his strength and cunning against the machinations of a deadly crime syndicate. The suspenseful picture was filmed in Panavision and Metrocolor, partly on the deserted island prison fortress of Alcatraz.

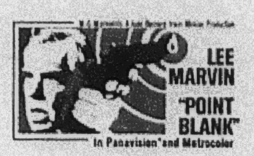
Mat 1-C

A tense Angie Dickinson listens as Lee Marvin refuses to be "conned" by crime-syndicate member Carroll O'Connor in MGM's "Point Blank." The dynamite-packed drama, filmed in Panavision and Metrocolor, partly on the deserted island prison fortress of Alcatraz, also stars Keenan Wynn, Lloyd Bochner, Michael Strong and introduces Canadian stars John Vernon and Sharon Acker. John Boorman directed.

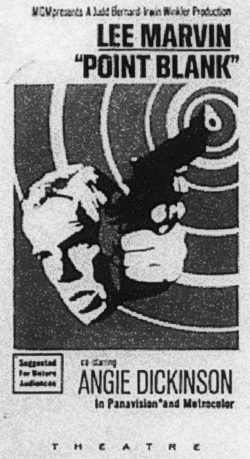
Mat 2-C

LEE MARVIN
"POINT BLANK"
In Panavision and Metrocolor

I Col. Directory


M-G-M presents A Judd Bernard-Irwin Winkler Production
LEE
MARVIN
"POINT
BLANK"
In Panavision® and Metrocolor

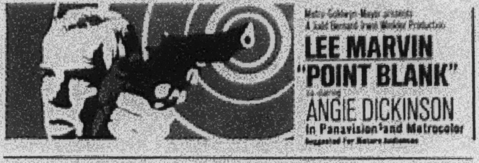
Ad No. 115—14 Lines


MGM presents A Judd Bernard-Irwin Winkler Production
LEE MARVIN
"POINT BLANK"
Suggested for Mature Audiences
co-starring
ANGIE DICKINSON
In Panavision® and Metrocolor
THEATRE

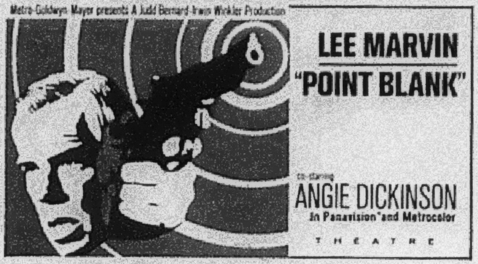
Ad No. 113—40 Lines

LEE MARVIN "POINT BLANK"
ANGIE DICKINSON In Panavision and Metrocolor

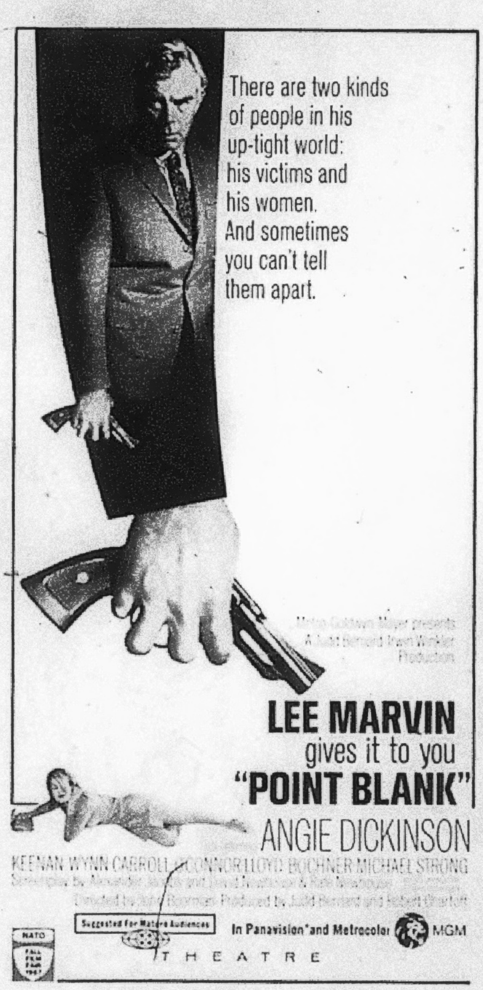
2 Col. Directory


Metro-Goldwyn-Mayer presents
A Judd Bernard-Irwin Winkler Production
LEE MARVIN
"POINT BLANK"
co-starring
ANGIE DICKINSON
In Panavision® and Metrocolor
Suggested for Mature Audiences

Ad No. 210—28 Lines (2 Cols. x 14 Lines)


Metro-Goldwyn-Mayer presents A Judd Bernard-Irwin Winkler Production
LEE MARVIN
"POINT BLANK"
co-starring
ANGIE DICKINSON
In Panavision® and Metrocolor
THEATRE

Ad No. 209—28 Lines (2 Cols. x 28 Lines)


There are two kinds
of people in his
up-tight world:
his victims and
his women.
And sometimes
you can't tell
them apart.
Metro-Goldwyn-Mayer presents
A Judd Bernard-Irwin Winkler
Production
LEE MARVIN
gives it to you
"POINT BLANK"
ANGIE DICKINSON
KEENAN WYNN CARROLL O'CONNOR LLOYD BOCHNER MICHAEL STRONG
Suggested for Mature Audiences
In Panavision® and Metrocolor
MGM
NATO
THEATRE

Ad No. 206—210 Lines (2 Cols. x 105 Lines)

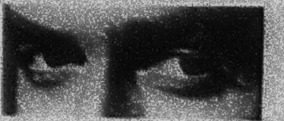
COMPOSITE AD AND PUBLICITY MAT

SPECIAL MAT NO. 1

Individual Mats Pictured Above May be Ordered Singly (By Numbers Indicated) At Regular Prices From NATIONAL SCREEN SERVICE

"POINT BLANK" PIN-UPS

Can you identify these famous men of crime films from seeing them at POINT BLANK range? We'll give you a few clues. These mobsters, menaces or detectives have appeared in the following films: "Vertigo," "Harper," "The Thin Man," "Detective Story," "Little Caesar," and "The Killers."

1


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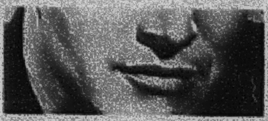

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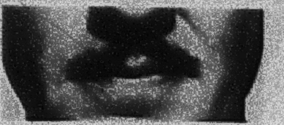

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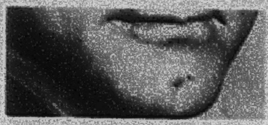

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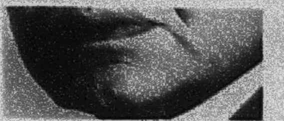
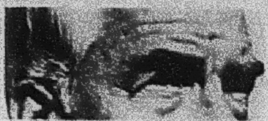


6


Use this contest for the basis of a herald or newspaper contest. You can also tie-in with a local merchant, putting up these stills as a window display, having contestants write their entries on blanks supplied by the theatre or the store involved. These stills are available in the "B" set from National Screen.

ANSWERS:
1—Jimmy Stewart, 2—Paul Newman, 3—William Powell,
4—Kirk Douglas, 5—Edward G. Robinson, 6—Lee Marvin.

DISCOMOTION

The eye-shattering discotheque scenes in POINT BLANK should be your cue to a series of hot new promotions. Here are a few suggestions on how to open up your playdate with a publicity explosion:

★ ARRANGE a promotion with a local discotheque to include a movie-admission discount when people attend either the discotheque or the theatre. For your opening, arrange to have the screening at the discotheque, or go there afterwards for a critic's party.

★ TURN ON your lobby by turning it into a mini-discotheque of your own. All you have to do is play some of the new music over your p.a. system, decorate your walls with pop painting and colored, flickering lights — and you have your own mixed-media discotheque ready for the youngsters to dance in — and ready for your town's press to photograph.

★ ANOTHER crowd-drawing stunt would be to advertise that guest admission or promoted prizes would be awarded to the youngsters who arrive at your POINT BLANK opening with the shortest mini-skirts and the longest (boy's) or shortest (girl's) hair.

★ IF none of the above procedures are feasible, try making your event a Gala Gangster Night, giving out wide ties (paper) and promoted cigars to the first 100 patrons arriving. Extend this to perhaps a benefit fashion show called "the Gunmoll Revue." Invite all people who come in period clothes, complete with old pin-stripe suits and other flapper fashions, to your opening as your guest.

BALLYHOO

ON TARGET...

You can't miss with a shooting gallery lobby stunt for POINT BLANK! One way would be to borrow a target set from a penny arcade. But you can build you own with a pop gun and a target made from POINT BLANK posters or stills. You can increase the enthusiasm for this stunt by offering a discount percentage on each ticket according to the patron's marksmanship. Put your target on wheels, and you can create a travelling display.

ROAD SIGNS...

For a way to direct people straight to your POINT BLANK playdate, try some Burma-Shave style advertising around your neighborhood by using arrows pointing to your theatre with a mysterious "Point five, this way to Lee Marvin." Then count down till you reach points four, three, two, one — BLANK!

ACCENTING ALCATRAZ

We don't want to give the false impression that POINT BLANK is a prison picture, but we do want to let the public know that this is the FIRST motion picture ever to be filmed on "the rock." Some of the ways you can go about this are:

FAMOUS MEN OF CRIME

As the basis for a radio contest of a talk show, you can ask who remembers all the famous criminals who stayed at Alcatraz, including Al Capone, Machine Gun Kelly, Baby Face Nelson, Doc Barker, the Touhey Boys, and Stroud, the Birdman.

FEATURETTE DISCUSSION

Show POINT BLANK to Police organizations with discussions about modern penitentiaries and their place in subduing crime.

FAMOUS PRISONS

The dungeon has a time worn place in history. You could build contests around the famous detention buildings such as the Bastille, the Castle of Monte Cristo, the Tower of London — and others.

LIVE RADIO

60 SECOND SPOT ANNOUNCEMENT

ANNOUNCER: Now Lee Marvin gives it to you . . . POINT BLANK! Lee Marvin, today's tough guy, is tougher than ever in MGM's POINT BLANK. This is the story of a man called Walker. The paid assassins can't stop him . . . the crime syndicate can't stop him . . . and the beautiful women can't stop him. Walker will never stop until he gets what he wants. And he's going to get it . . . the only way he knows . . . bullet by bullet by bullet! From the psychedelic joints where violence is happening, to the penthouses where women are happening . . . Walker knows every bit of today's madhouse scene. And in his up-tight world there are two kinds of people: his victims and his women. Sometimes you can't tell them apart. (PAUSE) You really feel it when you get it POINT BLANK . . . and that's the only way Lee Marvin gives it to you. See Lee Marvin and Angie Dickinson in POINT BLANK . . . in Panavision and Metrocolor!

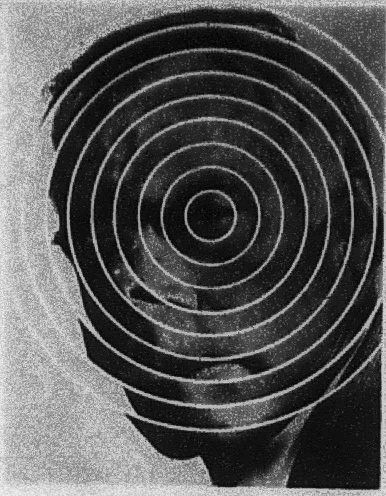
30 SECOND SPOT ANNOUNCEMENT

ANNOUNCER: Now Lee Marvin gives it to you POINT BLANK! Lee Marvin, today's tough guy, is tougher than ever in MGM's POINT BLANK. (PAUSE) In his up-tight world there are two kinds of people: his victims and his women . . . and sometimes you can't tell them apart. (PAUSE) You really feel it when you get it POINT BLANK . . . and it's the only way Lee Marvin gives it to you. See Lee Marvin and Angie Dickinson in POINT BLANK . . . in Metrocolor!

!!CONTESTS!!

CIRCLE GAME

Have an artist cut out a still in an even circular pattern. With the use of these circular segments you can get from several POINT BLANK stills, a target effect is produced, associating this contest with the advertising art. There are several ways to use this concept promotionally:



TEASER CONTEST

Once the stills have been cut, rotate the circles a few degrees to make the character less recognizable, as shown in the illustrated Marvin still. Flash the stills you choose over television, or print them in newspapers complete, or one ring at a time, until somebody sends in the correct answer as to which star is pictured.

HERALD CONTEST

Print your question stills on heralds that can be distributed by local merchants, or by ballyhoo people, with the rotated circular pattern in the example. Award those who complete the Identification with guest tickets.

MERCHANT PROMOTION

Give out a different circle to each of the merchants cooperating in a POINT BLANK promotion. The customer who collects all the circles and put them together in a complete still, jig-saw fashion, should be awarded guest tickets or a promoted prize.

MANHUNT CONTEST

Create your own manhunt—as in the plot of POINT BLANK—in cooperation with a local radio station. Have one of your ushers walk about town sporting the POINT BLANK logo. Your local disc jockey can conduct this manhunt over the air awarding guest tickets to anyone who correctly spots your man en route to the theatre.

PHOTOGRAPHIC CONTEST

You can reach the amateur photographers in your area, and work an interesting promotion with a local camera store if you run a contest for the best POINT BLANK photography, that is the best photograph of anything at POINT BLANK range—which can be anything from micro-photography to wildlife.

RADIO CONTEST

Using the radio E.T.'s or the open-end interviews, have your station's disc jockey play a section of one of the character's voices for just a second, or at a different speed, or backwards; and ask the listeners to compete for guest tickets by identifying which star is talking.

OPEN-END INTERVIEWS

LEE MARVIN, ANGIE DICKINSON, and KEENAN WYNN have recorded radio interviews for use in promoting POINT BLANK over your local radio stations. These interviews come in two styles: on one side of the record or tape, it appears in the open-end style, with blank pauses that a local announcer can fill in with the accompanying script. The other side contains an included announcer, and can be played completely by itself. In these interviews, the celebrities talk about the exciting work they did on locations in San Francisco and on Alcatraz. In each interview, the star also talks at length about his or her part in the film, and how they approached their unique roles.

AUDIO-VISUAL ACCESSORIES

THEATRICAL TRAILER

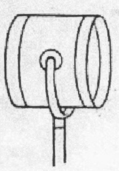
Presenting Lee Marvin in his new image of a strong romantic lead in addition to his solid man-of-action fame, this is a trailer that is sure to interest your patrons in your POINT BLANK playdate. Available from National Screen.

TELEVISION TRAILERS

MGM has prepared a 60 and a 20-second pair of spots in black and white and in COLOR. These spots will shake up your local television watchers and send them straight to your theatre. Get them free of charge from your MGM Field Press Representative.

RADIO E.T.'s

Scored with the hip new sound of the day, this set of two 60 and two 30-second radio announcements will go over big on your local heavy listening stations. Order gratis from your MGM Field Press Representative.

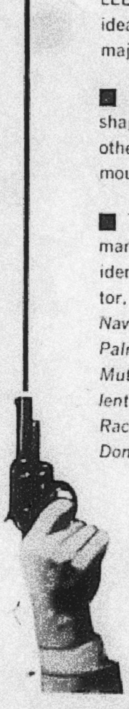


SPOTLIGHTING LEE MARVIN

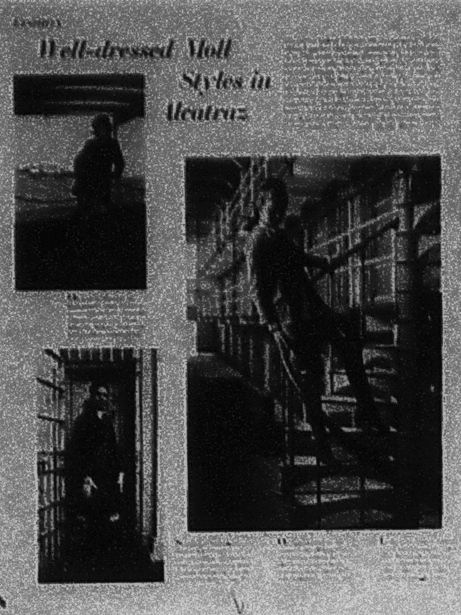
LEE MARVIN is the top ingredient in selling POINT BLANK to your city. Try these ideas for calling your public's attention to this Academy Award-winner and his first major romantic role:

■ USE a still of Lee Marvin, and cut out segments of the head shot into bullet shapes. Use these individual shapes as teaser segments, or a contest, adding another bullet each day, and asking TV or newspaper audiences to identify what famous star is being shown.

■ THE FILMS of Lee Marvin appear below; use this list for any contests on how many films Marvin has been involved with, or use it for radio call-in contest, to identify the given Lee Marvin film from certain clues, such as his co-star, the director, the location or other facts of production. LEE MARVIN's FILMS: *You're in the Navy Now, Diplomatic Courier, We're Not Married, Down Among the Sheltering Palms, Eight Iron Men, Stranger Wore A Gun, Big Heat, Gun Fury, Wild One, Caine Mutiny, Gorilla at Large, The Raid, Bad Day at Black Rock, Life in the Balance, Violent Saturday, Not As a Stranger, Pete Kelly's Blues, I Died a Thousand Times, The Rack, Shack Out on 101, Attack!, The Killers, The Man who Shot Liberty Valance, Donovan's Reef, Cat Ballou, Ship of Fools, The Professionals, The Dirty Dozen.*



■ SINCE this is Marvin's first major film as a romantic lead, you could use the "post-card to the star" stunt with a new twist. Just display a large 4' x 8' postcard facsimile, in your lobby, asking people to comment on how they like Lee's new image, of course mentioning that the post card will be sent to him after your engagement of POINT BLANK ends.



LIFE

FEATURES "POINT BLANK" HIGHLANDER FASHIONS

To publicize this promotional event, a fashion layout for the clothes was photographed on the Alcatraz location of POINT BLANK. This layout appeared in a full-color three page layout in the August 25th issue of Life magazine! Over 20,000,000 people have seen this layout and have read the full movie credits accompanying this article!

COAST-TO-COAST FASHION PROMOTION

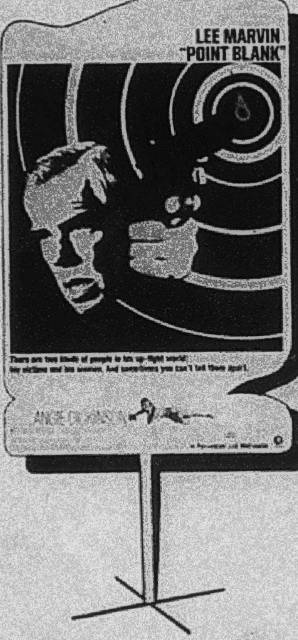
The eye-catching leather outfits worn by Angie Dickinson and Sharon Acker in POINT BLANK are the major offering of Highlander Clothes' fall fashion line. Over 60 stores in the country are cooperating with Highlander and preparing window displays, store advertisements and full rack presentations designed to tie-in these outfits with the film.

The rest is up to you and your Highlander promotion store in your city. In each city, a major local store has been selected for the Highlander line. Your store's name and location is available from your local MGM Field Press Representative. Contact him now for theatre fashion shows, tie-in advertising and publicity, contests and other promotions available to you through this fashion opportunity.

■

In each of these listed cities, there will be a Highlander POINT BLANK fashion promotion in at least one major department store! Check with MGM Field man for store in your city. This list was incomplete at press time — so there may be additional stores in your town right now!

ALABAMA—Birmingham • **ARKANSAS**—Little Rock • **CALIFORNIA**—Long Beach, Oakland, San Diego, San Francisco • **COLORADO**—Denver • **CONNECTICUT**—New Haven • **DISTRICT OF COLUMBIA**—Washington, D.C. • **FLORIDA**—Jacksonville, Miami, Tampa • **GEORGIA**—Atlanta • **ILLINOIS**—Chicago, Peoria, Rockford, Springfield, Waukegan • **INDIANA**—Indianapolis • **IOWA**—Des Moines • **LOUISIANA**—New Orleans • **MASSACHUSETTS**—Boston, Pittsfield, Springfield, Waltham • **MICHIGAN**—Detroit • **MINNESOTA**—Minneapolis • **MISSOURI**—Kansas City, St. Louis • **NEW JERSEY**—Newark • **NEW YORK**—Albany, New York, Rochester, Syracuse • **NORTH CAROLINA**—Charlotte, Winston-Salem • **OHIO**—Akron, Cincinnati, Cleveland, Columbus, Dayton • **OREGON**—Portland • **PENNSYLVANIA**—Allentown, Harrisburg, Philadelphia, Pittsburgh, Scranton • **RHODE ISLAND**—Providence • **TENNESSEE**—Chattanooga, Nashville • **TEXAS**—Dallas, Houston, San Antonio • **VIRGINIA**—Norfolk, Richmond • **WASHINGTON**—Seattle • **WISCONSIN**—Madison, Milwaukee


LEE MARVIN
"POINT BLANK"
There are two kinds of people in his up-tight world:
his victims and his women. And sometimes you can't tell them apart.

new display items from national screen

HI-RISE STANDEE

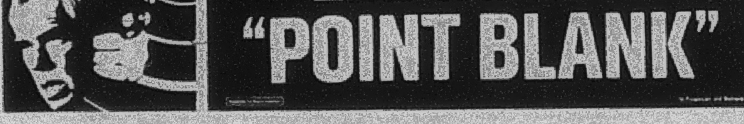
(Illustrated at left)

HI-RISE STANDEE $9.95
EXTENSION POLE $1.50

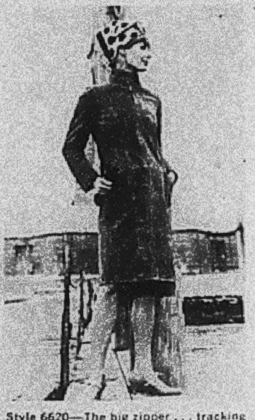
DAY-GLO TITLE DISPLAY

(Illustrated below)

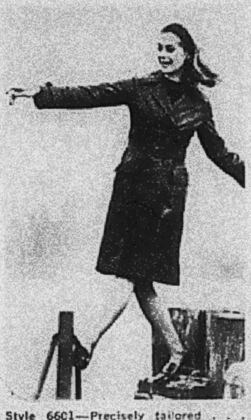
Contact Your National Screen Service Exchange Manager for rates.



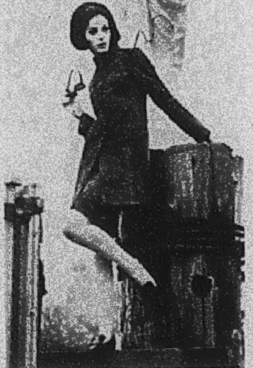
MORE FASHIONS FROM HIGHLANDER



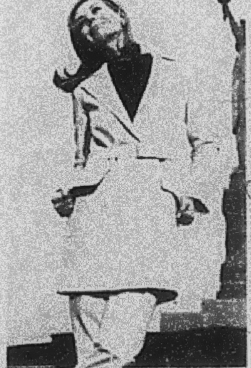
Style 6620—The big zipper . . . tracking from neckline to hemline in a golden brushed calf coat . . . accented with welt seaming and a standing collar . . . imported elegance from McDouglas of Paris.



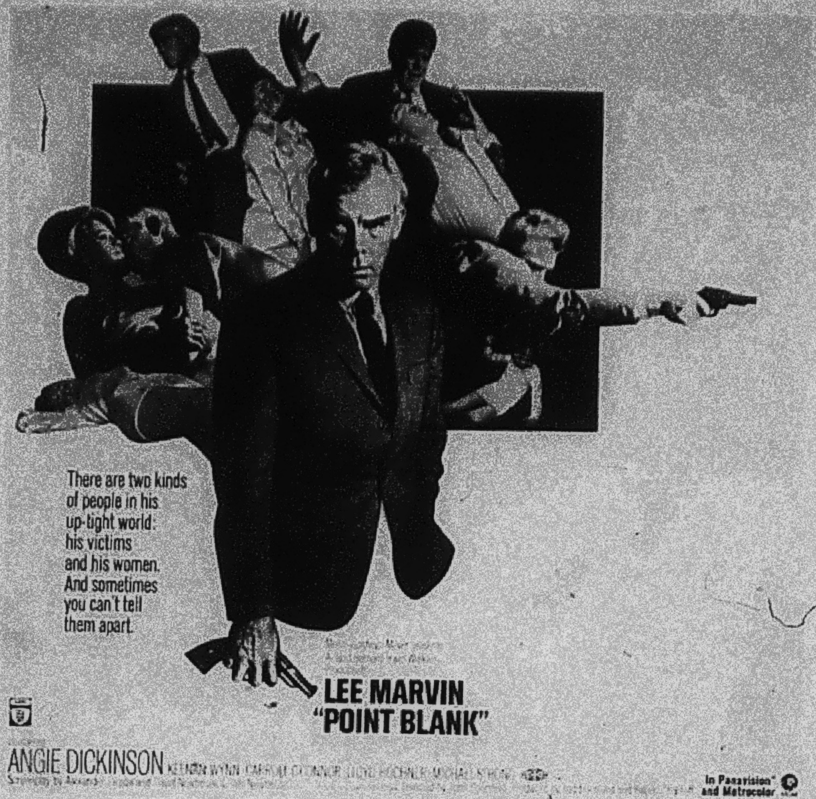
Style 6601—Precisely tailored . . . double-breasted . . . sleekly belted . . . all the important details accounted for . . . naturally, from McDouglas . . . in smooth kid. . . . The color teak.



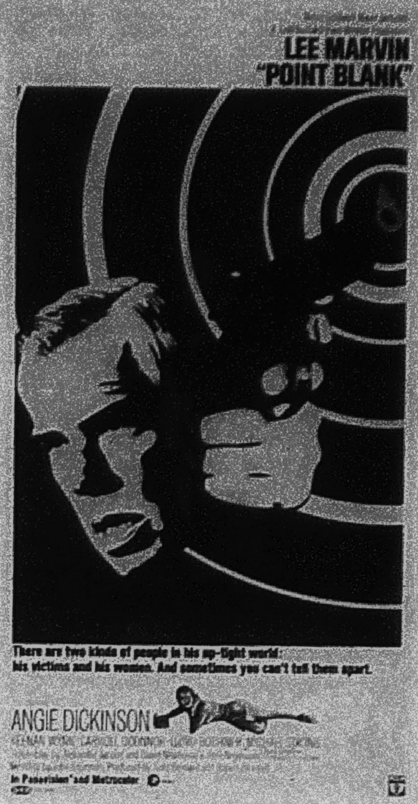
Style 6605—A delicately shaped and finely tailored costume . . . its skirt slightly "A" in shape . . . long jacket, partially buttoned and divided in front.



Style 6636—As seen in MGM's "POINT BLANK" . . . a dashing white tunic coat in French glace kid.


There are two kinds of people in his up-tight world: his victims and his women. And sometimes you can't tell them apart.
LEE MARVIN
"POINT BLANK"
ANGIE DICKINSON
In Panavision® and Metrocolor

6 SHEET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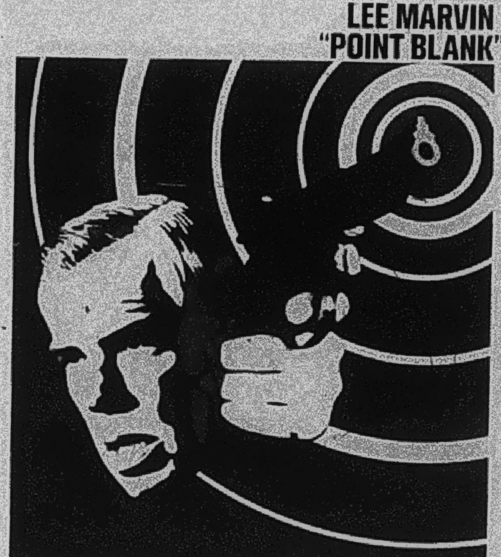
ANGIE DICKINSON
In Panavision® and Metrocolor

3 SHEET

POSTERS and LOBBY CARDS

ORDER DIRECTLY FROM NATIONAL SCREEN


LEE MARVIN
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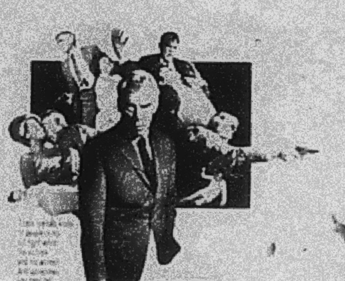
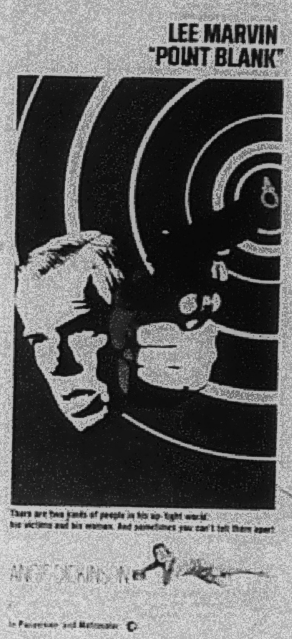
There are two kinds of people in his up-tight world: his victims and his women. And sometimes you can't tell them apart.
ANGIE DICKINSON
In Panavision and Metrocolor

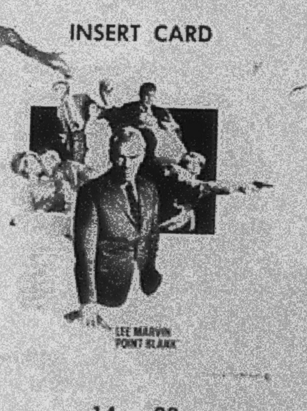
ONE SHEET


LEE MARVIN
"POINT BLANK"

22 x 28 CARD


LEE MARVIN
"POINT BLANK"
There are two kinds of people in his up-tight world: his victims and his women. And sometimes you can't tell them apart.
ANGIE DICKINSON
In Panavision and Metrocolor

INSERT CARD


LEE MARVIN
POINT BLANK

14 x 22
WINDOW CARD

Suggested for Mature Audiences

All advertising material in this pressbook, as well as all other newspaper and publicity material, has been approved under the MPAA Advertising Code as a self-regulatory procedure of the Motion Picture Association of America. All inquiries on this procedure, which is voluntarily subscribed to by the major motion picture companies, may be addressed to: Advertising Code Administrator, Motion Picture Association of America, 522 Fifth Avenue, New York, N. Y.

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BANNERS and VALANCES

(Manufactured by NATIONAL FLAG & DISPLAY CO.)

DE-LUXE SECTIONAL VALANCE	— $21.50 each
3-PIECE STREAMER	— $21.50 each
USHER BADGES	— 50c each

ORDER DIRECTLY FROM

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IN CANADA — CONSOLIDATED THEATRE SERVICES
120 Wellington St. W., Toronto

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